

S U P E R N A T U R A L

# Santana



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Transcribed by Hemme Luttjeboer

Special thanks to Jorge Santana for his assistance

Project Manager: Aaron Stang

Music Editor: Colgan Bryan

Book Art Layout: Carmen Fortunato

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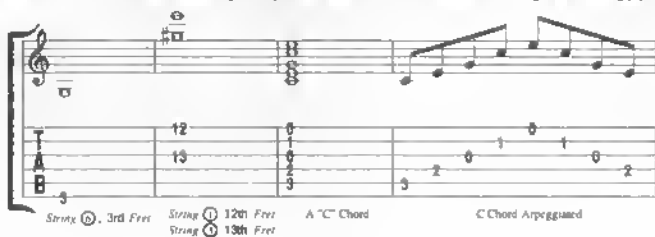
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# GUITAR TAB GLOSSARY \*\*

## TABLATURE EXPLANATION

**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



## BENDING NOTES



**HALF STEP:** Play the note and bend string one half step.\*



**WHOLE STEP:** Play the note and bend string one whole step.



**WHOLE STEP AND A HALF:** Play the note and bend string a whole step and a half.



**SLIGHT BEND (Microtone):** Play the note and bend string slightly to the equivalent of half a fret.



**PREBEND (Ghost Bend):** Bend to the specified note, before the string is picked.



**PREBEND AND RELEASE:** Bend the string, play it, then release to the original note.



**REVERSE BEND:** Play the already-bent string, then immediately drop it down to the fretted note.



**BEND AND RELEASE:** Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



**UNISON BEND:** Play both notes and immediately bend the lower note to the same pitch as the higher note.

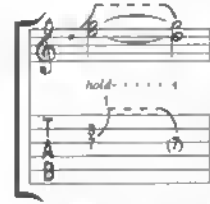


**DOUBLE NOTE BEND:** Play both notes and immediately bend both strings simultaneously.



**BENDS INVOLVING MORE THAN ONE STRING:** Play the note and bend string

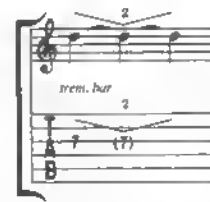
while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



**BENDS INVOLVING STATIONARY NOTES:** Play notes and bend lower pitch, then hold until

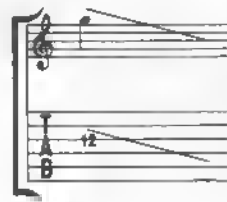
release begins (indicated at the point where line becomes solid).

## TREMOLO BAR



**SPECIFIED INTERVAL:** The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



**UN-SPECIFIED INTERVAL:** The pitch of a note or a chord is lowered to an unspecified interval.

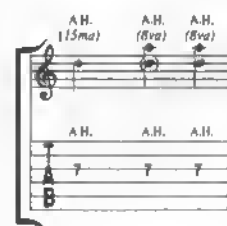
## HARMONICS



**NATURAL HARMONIC:** A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



**ARTIFICIAL HARMONIC:** The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parentheses) and is then picked by another finger.

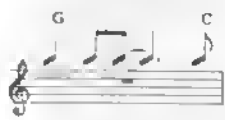


**ARTIFICIAL "PINCH" HARMONIC:** A note is fretted as indicated by the tab, then the pick hand

produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parentheses are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

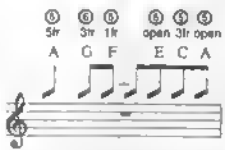
\*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

## RHYTHM SLASHES



**STRUM INDICATIONS:**  
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



**INDICATING SINGLE NOTES USING RHYTHM SLASHES:**  
Very often

single notes are incorporated into the rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.



**FRETBOARD TAPPING:**  
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



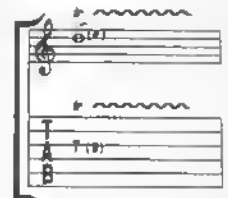
**TAP SLIDE:**  
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



**SHORT GLISSANDO:** Play note for its full value and slide in specified direction at

the least possible moment.



**TRILL:**  
Hammer on and pull off consecutively as fast as possible between the original note

and the grace note.



**PICK SLIDE:**  
Slide the edge of the pick in specified direction

across the length of the string(s).



**ACCENT:**  
Notes or chords are to be played with added emphasis.

## ARTICULATIONS



**HAMMER ON:**  
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



**BEND AND TAP TECHNIQUE:**  
Play note and bend to specified interval. While holding bend, tap onto note indicated.



**MUTED STRINGS:**  
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



**STACCATO (Detached Notes):**  
Notes or chords are to be played roughly

half their actual value and with separation.



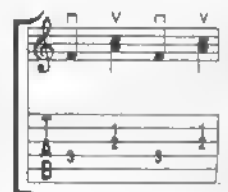
**LEFT HAND HAMMER:**  
Hammer on the first note played on each string with the left hand.



**LEGATO SLIDE:**  
Play note and slide to the following note. (Only first note is attacked).



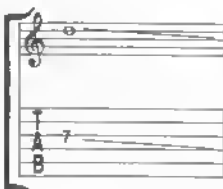
**PALM MUTE:**  
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



**DOWN STROKES AND UPSTROKES:**  
Notes or chords are to be played with either a downstroke (v) or upstroke (u) of the pick.



**PULL OFF:**  
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

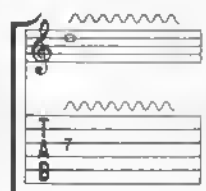


**LONG GLISSANDO:**  
Play note and slide in specified direction for the full

value of the note.



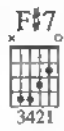
**TREMULO PICKING:**  
The note or notes are picked as fast as possible.



**VIBRATO:**  
The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

# CORAZON ESPINADO

Words and Music by  
FHER OLVERA



Moderately fast ♩ = 120

*Intro:*

Bm

Em

F#

Bm

Em



**Elec. Gtr. 1 (w/dist.)**



**T  
A  
B**

**Piano** (*arr. for gtr.*)  
**Rhy. Fig. 1**



*mf* w/pick & fingers throughout

**T  
A  
B**

**w/Rhy. Fig. 1 (Piano) 2 times, simile**

Bm

Em

F#

Bm



end Rhy. Fig. 1



**T  
A  
B**

F# Bm Em F#

TAB (9) 9 6 7 9 7 10 7 10 15 14 17 17 14 17 14 17 15 17 14

Bm Em F#

TAB 14 17 14 14 14 14 14 14 14 17 14 15 17 15 14 15 14

*Verse 1:*

Bm Em F# Bm Em

E - sa mu - jer me es - tá ma-tan-do. Me ha es - pi - na - do el co - ra -

TAB 16 16 16 (16) (16)

*Piano  
Rhy. Fig. 2*

TAB 3 4 0 0 2 3 4 3 2 4 3 2 3 4 0 0 2 3



w/Rhy. Fig. 2 (Piano) 3 times, simile

Bm

Em

F#

F#7

zón por mas que tra-to de ol - vi - dar - la. Mi

hold

10 10 9 (9) 7 9 7 7 9 9 7

end Rhy. Fig. 2

0 3 2

4 3

Bm

Em

F#7

Bm

Em

F#

al-ma no da ra - zón. Mi co-ra-zón a - plas - ta-do.

3 3

5 8 7 5 7 5

6 7 9 9 7 9

Bm

Em

F#7

Bm

Em

He - ri-do y a - ban - do - na - do. A ver a ver tu sa - bes di -

7 5 7

4 4 6 7



F# Bm Em F#7

- me mi a - mor, — por fa - vor. Y qué do - lor nos que - dó.

## Chorus:

Bm

Em7 type2

F#7

w/Rhy. Figs. 3 (Piano) & 3A  
(Elec. Gtr. 2) 3 times, simile

Bm

Em

F#7

Ah, ah, hay, co - ra - zón es - pi - na - do. Co - mo due - le, me due -

Piano Rhy. Fig. 3

end Rhy. Fig. 3

TAB

Elec. Gtr. 2 (w/dist.)

Rhy. Fig. 3A

end Rhy. Fig. 3A

le el a - mor. Ah, ah, hay, co - mo me due - le el a - mor.

Bm

Em7 type2

F#7

le el a - mor. Ah, ah, hay, co - mo me due - le el a - mor.

Bm

Em

F#7

TAB

## Verse 2:

w/Rhy. Fig. 2 (Piano) 2 times, simile

Bm Em F# Bm Em

Co - mo due - le, co - mo due - le el co - ra - zón. Cuan - do u - no es bien en - tre - ga -

TAB (9)

F#7 Bm Em F#

- do pe - ro no ol - vi - des mu - jer que al - gún di - a di - rás. Hay, ya,

TAB 6 7 5 7

## Chorus:

w/Rhy. Figs. 3 (Piano) &amp; 3A (Elec. Gtr. 2) 7 times, simile

Bm Em7 type2 F#7

Bm Em F#7

yay co - mo me due - le el a - mor. Ah, ah, hay,

TAB 9 7 7 7 10 7 9 7 9 9 7 9 7 9

Bm Em7 type2 F#7 Bm Em7 type2 F#7

co - ra - zón es - pi - na - do. Co - mo due - le, me due - le el a - mor. Ah, ah, hay,

Bm Em7<sup>type2</sup> F#7

co-mo me due-le el a-mor.

Elec. Gtr. 1

*pp*  $\rightarrow$  *mf*

7 7 10 7 10 7 10 7 9 7 9 7 10 7 9 9 7 7 9 7

T  
A  
B

Bm Em7<sup>type2</sup> F#7

Bm

Em7<sup>type2</sup> F#7

Ah, ah, hay, co-ra-zón es-pi-na-do.

15 15 17 15 17 15 17 15 17

T  
A  
B

Bm Em7<sup>type2</sup> F#7

Ah, ah, hay, co-mo me due-le el a-mor.

3

1/2

(17) 14 17 14 14 15 15 17 16 16 16 15 14 14 14 14 (14) 12 12 12

T  
A  
B

w/Rhy. Fig. 2 (Piano) simile

Elec. Gtr. 2

Bm F#5 B5 Bm F#5

grad. gliss. ....

T (12) 3 7 2 3 5 17 0  
A 7 2 4 6 18 0  
B 0 2 4 2 4 4 7 19 0

Guitar Solo:

w/Rhy. Fig. 2 (Piano) 4 times, simile

Bm Em F# Bm Em

T 7 10 10 7 9 7 9 (9) 7 7 10 7 10 7 10 7 10 7 10 7 10 7 10 7 10 9 9

F#7 Bm Em

T 7 9 3 19 7 10 10 7 10 10 7 10 7 10 10 7 10 10 7 10

A 7 9 3 19 (0)

B (0)

F# Bm Em


T 9 12 12 9 12 12 9 12 12 9 12 12 12 12 10 10 14 14 14 14 15 14 15 14 15 14 15 14 15 14 14 15 14 15

A 3 6 6 6

B

The second system of the musical score continues the melody and accompaniment. The treble clef staff shows the melody with notes and rests, and the bass clef staff shows the guitar accompaniment with fret numbers (14, 15, 14, 15, 15, 15, 14, 17, (17), 17, (17), 14, 17, 14, (17)). Chord symbols F#7, Bm, Em, and F# are indicated above the staff. The TAB section below the staff provides the fret numbers for the guitar.

Bm Em F#



trem. pick --

TAB

Bm E m F#7

steady gliss.

TAB

11 12 13 14 15 16 17 19 22 24 2 0

0 12 13 14 15 16 17 19 22 24

12 13 14 15 16 17 19 22 24

24

## Bridge:

Em9

Co - mo me due - le el ol - vi - do.

Elec. Gtr. 3 (clean-tone) left-channel

*mf* hold throughout

TAB

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |   |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|
| 14 | 12 | 14 | 12 | 15 | 12 | 14 | 12 | 14 | 12 | 11 | 12 | 11 | 12 | 9 |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|

Elec. Gtr. 4 (clean-tone) right-channel

*mf* hold throughout

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 4 | 5 | 4 | 5 | 2 | 5 | 4 | 5 | 4 | 5 | 4 | 2 | 4 | 4 | 3 | 4 | 4 | 0 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

Elec. Gtr. 1

3 3

TAB

|    |    |    |    |    |
|----|----|----|----|----|
| 14 | 12 | 11 | 14 | 12 |
|----|----|----|----|----|

Em

Bm

Co-mo due - le el co - ra - zón.

TAB

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |   |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|
| 12 | 12 | 11 | 11 | 12 | 11 | 14 | 12 | 14 | 12 | 15 | 12 | 14 | 12 | 12 | 12 | 11 | 12 | 9 |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 4 | 3 | 4 | 4 | 4 | 5 | 4 | 5 | 4 | 5 | 2 | 5 | 4 | 5 | 4 | 5 | 4 | 2 | 4 | 4 | 3 | 4 | 4 | 0 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

TAB

|    |    |    |
|----|----|----|
| 14 | 11 | 11 |
|----|----|----|

TAB

|    |    |    |   |   |   |
|----|----|----|---|---|---|
| 14 | 11 | 11 | 7 | 7 | 9 |
|----|----|----|---|---|---|

D

A

Co-mo me due - le es-tar vi - vo.

12 11 12 11 12 11 0 7 7 5 7 7 7 5 7 7 6 0 7 6 7 6 7

3 4 3 4 4 4 0 2 3 3 2 3 3 2 3 2 3 2 2 2 2 2

10 9 7 7 7 9 7 9/11 9

Em

Em7

Sin te - ner - te a un la - do a - mor.

6 7 7 6 7 0 5 3 5 2 5 5 3 0 0 2

2 2 4 2 4 0 0 2 0 2 3 0 2 0 0 2

9 7 9 7 8 7 9/11 9 7



**F#5** **N.C.** **Chorus:** **Bm** **Em**

Co - ra - zón es - pi - na - do.

**Elec. Gtr. 1**

**Piano**  
**Rhy. Fig. 4**

**F#7** **Bm** **Em** **F#7**

Co - ra - zón es - pi - na - do. Co - ra - zón es - pi -

**end Rhy. Fig. 4**

The musical score is written for guitar and voice. It begins with a key signature of one sharp (F#) and a time signature of 4/4. The first system includes a vocal line with the lyrics 'Co - ra - zón es - pi - na - do.' and a guitar line with a 'N.C.' (Natural Chord) instruction. The guitar line is followed by a tablature line with fret numbers 4, 2, 4, 2, 4, 2, 4, 2. The second system continues the guitar line with a 'Chorus:' instruction and a 'Bm' (Baritone Major) chord. The guitar line is followed by a tablature line with fret numbers 9, 7, 9. The third system includes a vocal line with the lyrics 'Co - ra - zón es - pi - na - do.' and a guitar line with a 'Piano' instruction and a 'Rhy. Fig. 4' (Rhythmic Figure 4) instruction. The guitar line is followed by a tablature line with fret numbers 4, 2, 4, 2, 4, 2, 4, 2. The fourth system continues the guitar line with a 'F#7' (F# Dominant Seventh) chord. The guitar line is followed by a tablature line with fret numbers 2, 4, 2, 4, 2, 4, 2, 4. The fifth system includes a vocal line with the lyrics 'Co - ra - zón es - pi - na - do. Co - ra - zón es - pi -' and a guitar line with a 'F#7' chord. The guitar line is followed by a tablature line with fret numbers 7, 9, 7, 7, 9, 7, 9, 7, 9, 7, 6, 6, 6, 7, 6, 7, 9. The sixth system continues the guitar line with a 'F#7' chord. The guitar line is followed by a tablature line with fret numbers 3, 2, 2, 0, 3, 2, 0, 2, 2, 3, 2, 3, 2, 2, 0, 2, 3, 2. The score ends with the instruction 'end Rhy. Fig. 4'.

w/Rhy. Fig. 4 (*Piano*) *simile*

Bm

Em

F#7

Bm

Em

na - do. Co - ra - zón... es - pi - na - do.

TAB: 7 9 7 9 9 9 7 10 7 9 9 7 9 7 9 7 9 7 9 7 9

*Guitar Solo:*w/Rhy. Fig. 4 (*Piano*) 2 times, *simile*

F#7

Bm

Em

F#7

TAB: 9 7 7 7 7 7 7 7 0 0 12 (12) 10 12 12 12 10 12 12

Bm

Em

F#7

TAB: 12 10 12 12 10 12 12 7 14 12 12 14 12 12 14 12 12 15 14 14 14

Bm

Em

F#7

Bm

Em

trem. pick

TAB: 14 15 15 14 15 17 14 17 14 17 14 17 17 17 17 17 17 17 17 17 17 17



*Outro:*

**w/Rhy. Fig. 3** (*Piano*) 8 times, simile *ad lib.*

Bm

Em7type2 F#7

Bm

E7(9) X(9)

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth notes, some beamed together, and accents. Above the staff are dashed lines indicating fingerings or breath marks. The bottom staff is a fretboard diagram labeled 'TAB' on the left. It shows the fret numbers for each string across six measures, corresponding to the notes in the melody above.

TAB

7 7 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 9 0  
10 10 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12 12 0

Bm Em7 type2 F#7

TAB

Bm                      Em7 type 2                      F#7

grad. bend                      2 1/2                      1/2

TAB

Bm Em7 type2 F#7 8va-----

The second system of musical notation for 'The Sound of Silence' in D major. It features a treble clef and a key signature of two sharps (F# and C#). The melody continues with a series of eighth and sixteenth notes, including some beamed sixteenth notes. Chord symbols Bm, Em7 type2, and F#7 are placed above the staff. An 8va instruction with a dashed line indicates an octave shift. The guitar tablature below the staff shows fret numbers 14, 15, 16, 17, 18, 19, and 21, with some notes beamed together. A 1/2 time signature is also present.

TAB 14 15 16 16 15 16 16 15 16 16 14 17 17 18 17 17 19 19 19 21 1/2

*Slow fade*Bm  
(8va)

Em7 type2

F#7

1/2

21 21 19 22 22 19 21 19 19 21 21 19 21 21 19 19 22 19 21 (21) 19 21 12

Bm  
(8va)

Em7 type2

F#7

harm.

19 22 21 19 22 21 19 22 21 19 22 21 19 22 21 19 22 22 (22) (22) 19 22 19 19 19 19

Bm  
(8va)

Em7 type2 F#7

22 19 19 18 17 16 15 14 17 17 15 15 (0) 19 22 19 22 19

Bm  
(8va)

Em7 type2

F#7

*Fade*

1/2

19 22 19 22 19 23 19 22 19 23 19 22 19 22 21 21 (21) 21 24 24

Am E F6 Am<sup>type2</sup> E/G# A/C# Dm Dm/C G F

*Intro:*

Am

E

F6

E

**Acous. Gtr. 1** (*nylon string*)

mf

3

5 5 5 7 5 7 7 5 5 4 4 7 4

\*Acous. Gtr. 2 (nylon string)

*mf* hold throughout

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 |
| A | 1 | 1 | 1 | 0 | 0 | 3 | 3 | 3 | 0 | 0 | 0 |
| B | 2 | 2 | 2 | 1 | 1 | 2 | 2 | 1 | 1 | 1 | 1 |
|   | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 2 | 2 | 2 | 2 |
|   | 0 |   |   | 0 | 0 |   |   | 2 | 2 |   |   |

\*Composite arrangement of gtr. and keybd.

Am<sup>type2</sup>

**Acous. Gtr. 2**

**Rhy. Fig. 1**

E

Anytime

The Police

4/4

5

5 8 6 5 7 5 5 5

5 8 6 5 7 5 7/9 7

*Cont. in slashes*

|     |   |   |   |   |  |
|-----|---|---|---|---|--|
| TAB | 5 | 5 |   |   |  |
|     | 5 |   | 5 | 5 |  |
|     | 5 |   |   |   |  |
|     | 5 |   |   |   |  |
|     | 5 |   |   |   |  |

F6 E Am end Rhy. Fig. 1

T 10 10 9 9 6 5 7 7 5 5 4 7 5 4  
A  
B

Acous. Gtr. 1 tacet  
w/Rhy. Fig. 1 (Acous. Gtr. 2) 2 times, simile  
Elec. Gtr. 1 (w/dist.)

E F6 E

*mf* 1/2 3 3 1/2 1/2

T 12 (12) 10 10 12 (12) 10 12 13 12 13 10 10 13 13 12 12 10 12  
A  
B

Am E

T 10 12 9 12 10 12 14 14 14 14 12 12 13 13 15 15 12 12 13 12 13 12 13  
A  
B

F6 E Am w/Rhy. Fig. 1 (Acous. Gtr. 2) 2 times, simile

E - lla bai - la la Por - tu

T 15 13 12 13 12 13 12 12 15 15 13 12 13 14 14 14 14 14 12 14  
A  
B



E F6 E Am

gue - sa, e - lla bai-la la Por-tu-gue - sa.

Acous. Gtr. 1 (1st time only)

T  
A  
B

Acous. Gtr. 1 (on repeat only)

T  
A  
B

E F6 E

E - lla bai - la la Por-tu-gue - sa, e - lla bai - la la Por - tu -

trem. pick

T  
A  
B

T  
A  
B

Am

Verses 1 &amp; 2:

E/G#

gue - sa. Es-toy lla - man - do a to - das las mo - re-nas y la lla-

The first system of music features a vocal line in treble clef and a guitar line in bass clef. The vocal line contains the lyrics 'gue - sa. Es-toy lla - man - do a to - das las mo - re-nas y la lla-'. The guitar line has fret numbers 5, 5, 5, 5, 5 written above it.

F6

E

Am

A/C#

ma - da la vie - ne de la luz. Con cal - ma se bai - la es - ta

The second system of music features a vocal line in treble clef and a guitar line in bass clef. The vocal line contains the lyrics 'ma - da la vie - ne de la luz. Con cal - ma se bai - la es - ta'. The guitar line has fret numbers 5, 5, 5, 5, 5 written above it.

Dm

Dm/C

G

E/G#

Am

dan - za y con a - mor can-to yo es - ta can - ción. A-fri-ca

Elec. Gtr. 1 (Verse 2 only)

The third system of music features a vocal line in treble clef and a guitar line in bass clef. The vocal line contains the lyrics 'dan - za y con a - mor can-to yo es - ta can - ción. A-fri-ca'. The guitar line has fret numbers 3, 3, 3, 3, 3 written above it.

6 5 8 7 7 5 7 5 7 (7) 5 12 12-14 15 12-14 12-14 12-13 15

The fourth system of music features a vocal line in treble clef and a guitar line in bass clef. The vocal line contains the lyrics 'dan - za y con a - mor can-to yo es - ta can - ción. A-fri-ca'. The guitar line has fret numbers 6, 5, 8, 7, 7, 5, 7, 5, 7, (7), 5, 12, 12-14, 15, 12-14, 12-14, 12-13, 15 written above it.

E/G#

E

bam-ba ha - ce a un la-do a la tris-te - za. y o-tro mas

The fifth system of music features a vocal line in treble clef and a guitar line in bass clef. The vocal line contains the lyrics 'bam-ba ha - ce a un la-do a la tris-te - za. y o-tro mas'. The guitar line has fret numbers 12, 12, 12, 12, 13, 12, 15, 12, 15, 13, 15 written above it.

12 12-12 12 12 13 12 15 12 15 13 15

The sixth system of music features a vocal line in treble clef and a guitar line in bass clef. The vocal line contains the lyrics 'bam-ba ha - ce a un la-do a la tris-te - za. y o-tro mas'. The guitar line has fret numbers 12, 12-12, 12, 12, 13, 12, 15, 12, 15, 13, 15 written above it.

## Chorus:

Acous. Gtr. 2 &amp; Keybd. (arr. for gtr.)

Rhy. Fig. 2



F6

E

Am

dul - ce no la po-drás en - con - trar. O-ye e - so te va sen-tir\_\_ fe -

12 15 12 (12) 10 10 12 10 12/14 14

w/Rhy. Fig. 2 (Acous. Gtr. 2 &amp; Keybd.) 3 times, simile

Am

end Rhy. Fig. 2

G

F

Am

liz. O-ye e - so te va sen-tir\_\_ fe - liz.

9 10 8 8 7 10 9 7 10 9 7 7 7 7 (7) 10 10 8 10 9 7 10

Elec. Gtr. 1

14 14 12 10 12 14 12 12 13 13 13 12 12 14 14 14 12 14

Elec. Gtr. 1 (on repeat)

G F Am

O - ye e - so te va sen - tir\_\_ fe - liz.

G F

1. Am 2. Am

O - ye e - so te va sen - tir\_\_ fe - liz. liz.

w/Rhy. Fig. 1 (Acous. Gtr. 2) 2 times, simile

E F6 E Am

E - lla, e - lla.

Elec. Gtr. 1

Horns (arr. for gtr.)

TAB

15 (15)

12 13 12 13 12 13 13 12 13

9 10 9 9 10 9 10 10 9 10

E F6 E Am

E - lla, e - lla.

Elec. Gtr. 1

TAB

12 17 17 17 17

13 9 14 14 14 14

10

12 13 12 13 12 13 13 12 17 17 17

9 10 9 9 10 9 10 10 9 14 14 14

10

**Guitar Solo:****w/Rhy. Fig. 2** (Acous. Gtr. 2 & Keybd.) 7 1/2 times, simile

G Am G F

E - lla

A.H.

T 9 10 7 8 10 10 8 10 9 7 9 5 6 8 5 7/9 7 7 5 7 5 4 5

A

B

Am G F

e - lla,

T 5 7 7 7/5 9 5/7 7 5 7 9 7 9 10 12 12 14 14 14

A

B

Am G F

e - lla,

T 14 14 14 14 14 14 14 14 14 14 14 12 12 12 13 13 13 15 12 12 12

A 12/14 14 14 12/14 14 14 14 14 14 14 14 14 14 12 12 12 13 13 13 15 12 12 12

B

Am G F

e - lla,

3

TAB

12 15 12 15 12 15 12 12 12 15 17 12 15 12 15 15 13 15 13 13 12 13

Am G F Am

e - lla,

trem. pick

TAB

14 14 14 14 14 14 12 12 12 12 12 12 12 12 12 12 12 13 14 15

G F Am

e - lla,

8va

hold

TAB

17 17 17 17 17 17 17 21 19 17 20 19 17 20 19 17 20 19 17 20 19 17 20



G

F

Band tacet

Am

Acous. Gtr. 2

(8va)

A - lea, a - lea, a - lea, a -

20 (20) 17 20 17 17 20 20 17 20 20 17 19 19 19 (19) 17

Outro:

Lead Vcl. ad lib.

Am

Vcl. Fig. 1

E

lea. Bkgd. vcl.: E - lla,

mp

14 14 12 10

Horns

12 12 12 12 17 (17) 5 5 3 1

9 9 9 9 14 (14) 5 5 4 2

Keybd.

Rhy. Fig. 3

0 1 1 0 0 1 1 0

1 1 2 1 2 2 2 0

2 2 2 2 2 2 2 0

3 2 2 2 2 2 2 0

w/Rhy. Fig. 3 (Keybd.) 8 times, simile  
Am

E

a - lea, a - lea, a - lea, a - lea. E - lla,

T

A 12 14 14 (14)

B 14 14 14 12 12 (12) 14 12 12 12/14 12

Rhy. Fig. 3A

end Rhy. Fig. 3A

T

A 3 4 4 3 3 5 3 5 5 5 3 1 3 4 6 6 5 3

B 4 6 5 4 5 5 5 4 2 4 6 7 7 5 4

end Rhy. Fig. 3

T

A 0 0 1 0 0 1 0 0

B 0 1 1 0 0 0 0 2

w/Rhy. Fig. 3A (Horns) 7 times, simile  
Am

w/Vcl. Fig. 1 (3 times) simile  
Am

end Vcl. Fig. 1

E

a - lea, a - lea, a - lea, a - lea.

T

A 14 12 14 14 12 10 12 14 14 14 14 12 10

B 14 12 14 14 12 10 12 14 14 14 14 12 10

E Am E

T A B

12/14 10 12 14 10 12 14 14 12 10 12/14 14

Am E Am

T A B

14 14 14 12/14 12/10 12 14 10 12 14 12 12 14 12 14 14 12/14 12/14 12/10

E Am

T A B

12 14 12/14 13 13 12 14 14 14 13 12/13/12 14 13 12/13/12 14 13 12 14

E Am E Fade

T A B

12 14 14 12 14 12 14 14 12 14 12/14 12/10 12 14 12/14

Em7      A/E      F/E      G      B5      B7

*Intro:*  
Freely

**Elec. Gtr. 2 (w/partial dist.)**

14 14 12

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar staff and a bass staff, both with standard notation and tablature. The guitar staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff also has a key signature of one sharp (F#) and a 2/4 time signature. The guitar staff features a melodic line with eighth and sixteenth notes, and a bass line with a repeating eighth-note pattern. The bass staff features a melodic line with eighth and sixteenth notes, and a bass line with a repeating eighth-note pattern. The guitar staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff also has a key signature of one sharp (F#) and a 2/4 time signature. The guitar staff features a melodic line with eighth and sixteenth notes, and a bass line with a repeating eighth-note pattern. The bass staff features a melodic line with eighth and sixteenth notes, and a bass line with a repeating eighth-note pattern.

Em7

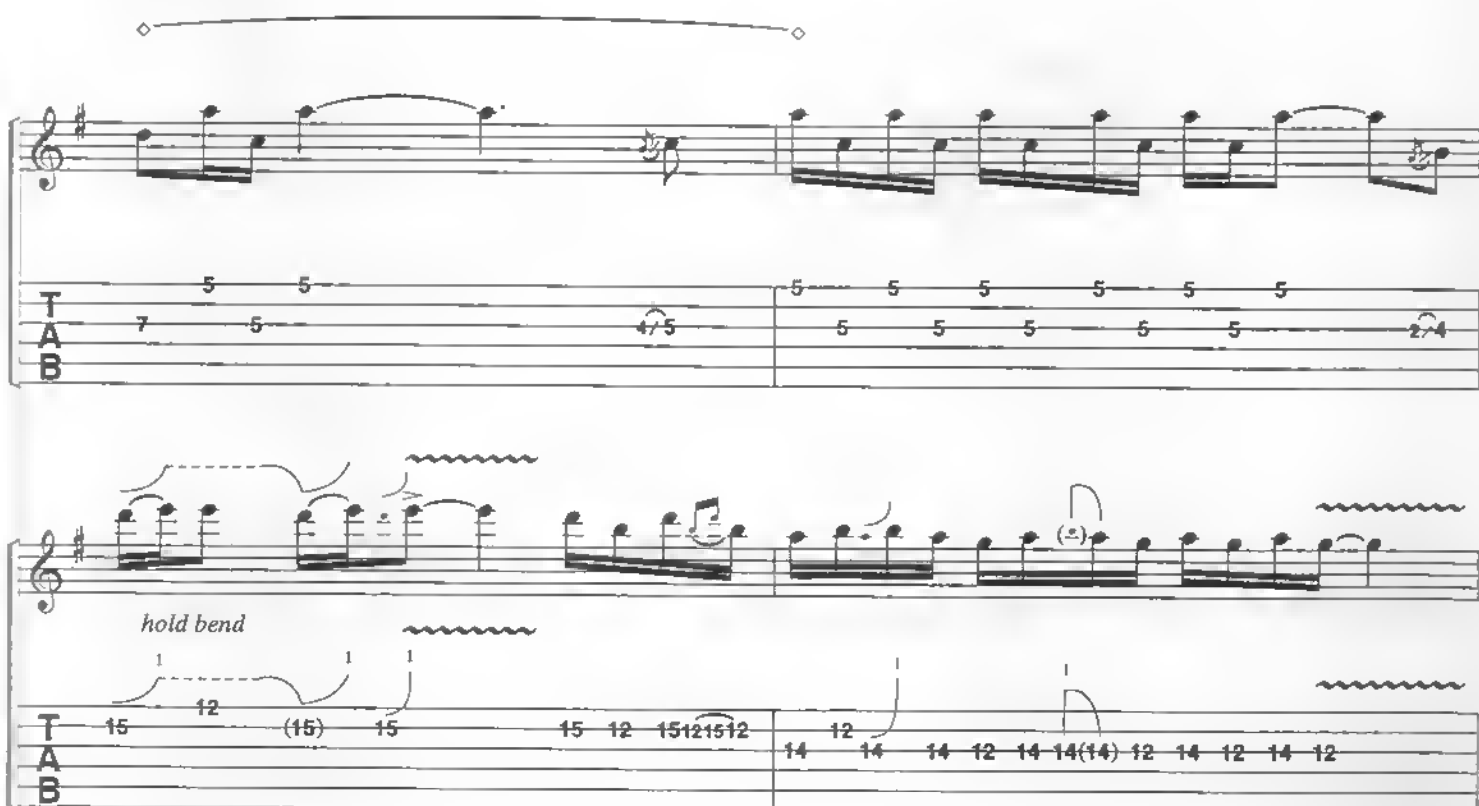


Em7

First system: Treble clef, key of D major. Staff 1: A series of eighth notes ascending from D4 to A4, then descending. Staff 2: Fretboard diagram with fret numbers 2, 2, 2, 2, 2, 2, 2, 2, 7, 7, 7, 7, 7, 7, 7, 7.

Second system: Treble clef. Staff 1: A series of eighth notes ascending from D4 to A4, then descending, ending with a wavy line. Staff 2: Fretboard diagram with fret numbers 9, 7, 8, 7, 10, 7, 8, 8, 7, 9, 9, 9, 9, 7, 5, 5, 7, 9, 7, 9, (9).

F/E



F/E

First system: Treble clef, key of D major. Staff 1: A series of eighth notes ascending from D4 to A4, then descending, ending with a wavy line. Staff 2: Fretboard diagram with fret numbers 5, 5, 7, 5, 4/5, 5, 5, 5, 5, 5, 5, 2/4.

Second system: Treble clef. Staff 1: A series of eighth notes ascending from D4 to A4, then descending, ending with a wavy line. Staff 2: Fretboard diagram with fret numbers 15, 12, (15), 15, 15, 12, 15, 12, 15, 12, 14, 12, 14, 14, 12, 14, 14, (14), 12, 14, 12, 14, 12.

hold bend

Em7

3 3 3 3 3 3 5 3 3 3 3

4 4 4 4 4 4 4 4

14 12 14 14 12 14 14

A/E

Elec. Gtr. 2 tacet

Em7

Elec. Gtr. 1

7 0 3 3 0 2 0 2 2/4 2 0 2 2 2 2 0 2 2

14 12 14 14 14 12 14 12

F/E

6 tr 1/2 tr 3 5 3 5 5/6 3 5

(2) 0 2 0 2 0 2 0 2 0 0 (2)

Em7

Em7

3 5 3 0 3 5 3 3 5 3 5 3 0 3 3 5 3 0 3 5 5 3 0

A/E

A/E

3 5 3 5 3 0 2 0 2 7 4 3 3 2 0 2 2 2 0 2 0 2 2 0 2 0 2 0 2 0

Em7

F/E

Em7

9 9 7 9 9 9 10 12 10 12 10 12 10

Elec. Gtr. 2

14 12 15 13 12 14 12 14 16 14



©  
3fr  
G

Em7

©  
3fr  
G

Em7

First system (measures 1-4):

- Treble Staff:** Melody line with eighth and sixteenth notes.
- Guitar TAB:**
  - Measure 1: 4 7
  - Measure 2: 7 7 7 7 7 7 7 7
  - Measure 3: 7 7 7 7 5 5 5 5
  - Measure 4: 7 7 7 5 5 5 5 5
- Bass Staff:** Melody line with eighth and sixteenth notes.

Second system (measures 5-8):

- Treble Staff:** Melody line with eighth and sixteenth notes.
- Guitar TAB:**
  - Measure 5: (14) 12 14 12
  - Measure 6: 12 15 12 15
  - Measure 7: 12 15 12 15 12 15 12 15
  - Measure 8: 12 15 12 15 12 15 12 15
- Bass Staff:** Melody line with eighth and sixteenth notes.

Em7

G

F/E

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a melody with a diamond-shaped fingering mark above the first measure, a triplet of eighth notes in the second measure, and a sixteenth-note triplet in the third measure. The second staff is a guitar tablature with three lines (T, A, B) and fret numbers (0, 2, 4, 6, 8, 10, 12, 14, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4129, 4131, 4133, 4135, 4137, 4139, 4141, 4143, 4145, 4147, 4149, 4151, 4153, 4155, 4157, 4159, 4161, 4163, 4165, 4167, 4169, 4171, 4173, 4175, 4177, 4179, 4181, 4183, 4185, 4187, 4189, 4191, 4193, 4195, 4197, 4199, 4201, 4203, 4205, 4207, 4209, 4211, 4213, 4215, 4217, 4219, 4221, 4223, 4225, 4227, 4229, 4

G Em7

tr

tr

TAB

12 15 12 12 15 12 12 15 12 12 14 14 14 12(14) 12(14) 12 12 15 12 14 15

G F/E

TAB

(14) 12 14 14 (14) 12 14 12 14 12 14 12 14 12

Elec. Gtr. 2

tr

tr

TAB

14 12 10 12 12 10 12 10 (14) 7/10 12 9/10 12

G Em7 Em7/G Em7

Elec. Gtr. 1

tr

tr

TAB

12 12 14 12 14 12 14 14 12 14 10 10 12 10 12 10 12/14 10 12 10 10(12) 10(12)

G

Em7

G

F/E

T  
A  
B

14 11 12 12 14 14 14 12 14 12 12 12 10 12 10 10 12 14 12 14 12 14 12

T  
A  
B

7 9 7 5 7 9 9 7 5 7

B5

B7

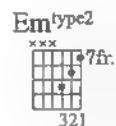
T  
A  
B

12 14 16 16 16 16 16 16 13 15 14 12 15 14 15 12 14 2 4 2 4 4 2 4

T  
A  
B

4 5 4

@ 2:32 sec.

A tempo  $\text{♩} = 98$ 

Percussion

3

Elec. Gtr. 1

\*Em7

fingerstyle

3

TAB

0 3 5 3 5 3 5 3 5

2/4 2/4

Elec. Gtr. 2

3

TAB

5 7 7 7 0

12 12 12 12

5 7

\*Em7 represents tonality of entire song.

TAB

3 5 3 5 0 3 0 3 0 3 0 3 0 3 0 3 0 (1)

2/4 2/4 2/4 2/4

TAB


7 0 12 12 12 12 5 7 7 0



First system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The staff contains a melody with eighth and quarter notes. Below it is a TAB staff with fret numbers: 2, 4, 3, 2, 0, 2, 0, 2, 0. A third staff shows a dense block of chords, and a fourth TAB staff provides fret numbers for these chords: 12, 12, 12, 12, 14, 14, 14, 14, 15, 15, 15, 14, 14, 14, 12.

Second system of musical notation for guitar. The treble staff continues the melody. The TAB staff below it has fret numbers: 0, 0, 12, 12. A third staff shows chords, and a fourth TAB staff provides fret numbers: 12, 12, 12, 12, 14, 14, 14, 14, 15, 15, 15, 14, 14, 14, 12.


Third system of musical notation for guitar. The treble staff continues the melody. The TAB staff below it has fret numbers: 0, 0, 10, 10, (10). A third staff shows chords, and a fourth TAB staff provides fret numbers: 12, 12, 12, 12, 14, 14, 14, 14, 15, 15, 15, 14, 14, 14, 12.

To Coda 


TAB

0 0 2/4 0 2

x 0



TAB

12 12 12 12 14 14 14 14 15 15 15 14 14 14 12 12 12 12 14 14 14 14 15 15 15 14 14 14 12 12 12 12 14 14 14 14 15 15 15 14 14 14

12 12 12 12 14 14 14 14 15 15 15 14 14 14 12 12 12 12 14 14 14 14 15 15 15 14 14 14 12 12 12 12 14 14 14 14 15 15 15 14 14 14

## Vocal Fig. 1



Peo - ple, peo - ple, \_\_\_\_\_



TAB

7/9 0 10 0 0



TAB

12 12 12 12 14 14 14 14 15 15 15 14 14 14 12 12 12 12 14 14 14 14 15 15 15 14 14 14 12 12 12 12 14 14 14 14 15 15 15 14 14 14

12



peo - ple, peo - ple. Peo - ple, peo - ple, peo - ple, peo - ple hear me

15 15 12 12 12 12 15 15 12 15

call-ing. Hear me call-ing.

*mp*

12 0 0 0 0 0 2 2 0 2 2 2 0 0

grad. bend

15 15 15 (15) 12 15 12 15 12 12 15 12 15 14 12 14 12 15

w/Vocal Fig. 1 (*simile*)

end Vocal Fig. 1

TAB: 0 3 2 0 0 2 2 2 0 0 0

TAB: 15 15 12 15 12 15 12 14 14 12 14 14 12

TAB: 0 0 7 7 7 9 8 9 10 8 9 12

TAB: 12 9 4 2 4 4 2 0 2 2 0 4 2

TAB: 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15

One love...

3 3 3

TAB

4 5 4 5 4 5 4 5 2 4 5 4 0 2 4 5 2 4 5

grad. release

TAB

17 15-17 17 17 17 17 17 17 17 17 17 15-17 15 17 17

Gtrs. tacet  
Percussion only

One love... Lord, God Al-might-y, one love...

Elec. Gtr. 1

TAB

5 3 5

Elec. Gtr. 2

TAB

(17)

1/4

3

1/4

3

5/7

5/7

x

5/7

5

(5) 3

3 5

TAB

TAB

7 7

0 0

3

3

1/2

5

3 5 3

5 3 0 2

0 3

0 2 3 2 3 2 0

0

0

2 0

2 x 2 0

TAB

Partial P.M. throughout

TAB

7 7

0 0

x 0 0 x 0

7 7

0 0 x x x x

0 7 0

7 5 7

First system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, including triplets. Below the staff is a six-line tablature (TAB) with fret numbers and a 2/4 time signature.

Second system of musical notation for guitar, continuing the melodic line from the first system. The tablature includes fret numbers and a 7/9 time signature.

Third system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, including triplets. Below the staff is a six-line tablature (TAB) with fret numbers and a 2/4 time signature.

Fourth system of musical notation for guitar, continuing the melodic line from the third system. The tablature includes fret numbers and a 7/9 time signature.

Fifth system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, including triplets. Below the staff is a six-line tablature (TAB) with fret numbers and a 2/4 time signature.

Sixth system of musical notation for guitar, continuing the melodic line from the fifth system. The tablature includes fret numbers and a 7/9 time signature. The system ends with the text "end partial P.M."

hold

TAB

hold

The first system of musical notation for 'The Wind' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note B4, a quarter note A4, and a quarter note G4. The next measure contains a quarter note F#4, a quarter note E4, and a quarter note D4. The final measure of the system contains a quarter note C4, a quarter note B3, and a quarter note A3. The system ends with a double bar line.

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef. The guitar staff contains a melodic line with eighth and sixteenth notes, and a final measure with a half note and a quarter note. The bass staff contains a bass line with eighth and sixteenth notes, and a final measure with a half note and a quarter note. The tablature for the guitar is written below the staff, showing fret numbers (2, 2, 0, 0, 2, 5, 7, 9, 9, 14, 14, 12) and a 1/2 time signature. The bass staff also has a tablature line with fret numbers (7, 7, 5, 7, 9, 9, 14, 14, 12).

The image shows a musical score for the song "The Wind" by The Beatles. The score is written for guitar and includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody is written on a single staff. Below the staff is a guitar tablature (TAB) section with two systems of six lines each, showing fret numbers and fingerings.

**System 1:**

Staff:  $\text{F}\sharp$  7/8

TAB: 2 4 2 0 2 0 2

**System 2:**

Staff: 0 0 0 2 0 0 2

TAB: 0 0 2 4 2 0 2 0 0 2

The first system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line starting with a quarter note D3, followed by a half note E3, and then a quarter note F3. The system is divided into two measures by a double bar line.

First system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The staff contains a melody with eighth and quarter notes, some beamed together. Below the staff is a tablature (TAB) line with fret numbers 0, 2, 4, 5, 7, 9, 10, 12, and 14. A 'T' (thumb) is indicated above the first measure, and an 'x' is above the second measure.

Second system of musical notation for guitar. The treble staff continues the melody. The TAB line shows fret numbers 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 14, 12, 12, 14, 12, 14, 12, 12, 12, 14. A "grad. release" instruction is written above the TAB line between the 15th and 16th measures.

Third system of musical notation for guitar. The treble staff continues the melody. The TAB line shows fret numbers 0, 2, 4, 5, 7, 9, 10, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14. A "2/4" time signature is written above the TAB line between the 1st and 2nd measures.

Fourth system of musical notation for guitar. The treble staff continues the melody. The TAB line shows fret numbers 12, 12. A "12(12)" instruction is written above the TAB line between the 1st and 2nd measures.

Fifth system of musical notation for guitar. The treble staff continues the melody. The TAB line shows fret numbers 0, 2, 4, 5, 7, 9, 10, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14. A "snap strings" instruction is written above the TAB line between the 1st and 2nd measures.

Sixth system of musical notation for guitar. The treble staff continues the melody. The TAB line shows fret numbers 15, 12, 15, 12, 15, 12, 12, 12, 12, 12, 15, 17, 17, 17, 17, 17, 17, 17, 17, 17, 17, 17, 17. An "8va" instruction is written above the TAB line between the 1st and 2nd measures.

First system of musical notation (Staff 1 and 2) and guitar tablature (TAB).

Staff 1: Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes marked with an 'x'.

Staff 2: Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes marked with an 'x'.

TAB: Two staves showing fret numbers (0, 2, 4, 12, 15, 17) and fretted notes (x).

Second system of musical notation (Staff 3 and 4) and guitar tablature (TAB).

Staff 3: Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes marked with an 'x'.

Staff 4: Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes marked with an 'x'.

TAB: Two staves showing fret numbers (15, 17, 12, 12, 12, 15, 12, 12, 15) and fretted notes (x).

Third system of musical notation (Staff 5 and 6) and guitar tablature (TAB).

Staff 5: Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes marked with an 'x'.

Staff 6: Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes marked with an 'x'.

TAB: Two staves showing fret numbers (2, 0, 2, 3, 2, 4, 3, 5, 0, 0, 0, 12, 12, 12) and fretted notes (x).

Fourth system of musical notation (Staff 7 and 8) and guitar tablature (TAB).

Staff 7: Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes marked with an 'x'.

Staff 8: Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes marked with an 'x'.

TAB: Two staves showing fret numbers (12, 12, 15, 15, 12, 15, 12, 12, 15, 15, 15, 15, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12) and fretted notes (x).

Fifth system of musical notation (Staff 9 and 10) and guitar tablature (TAB).

Staff 9: Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes marked with an 'x'.

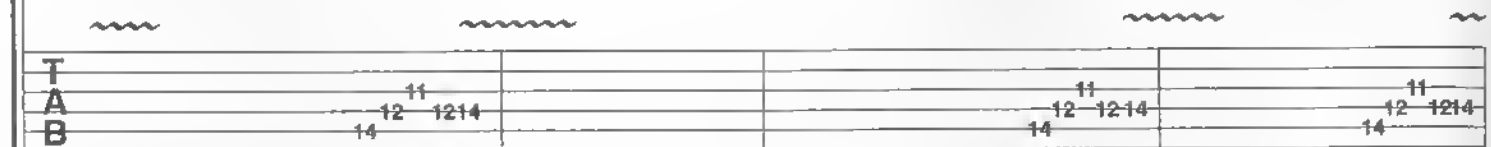
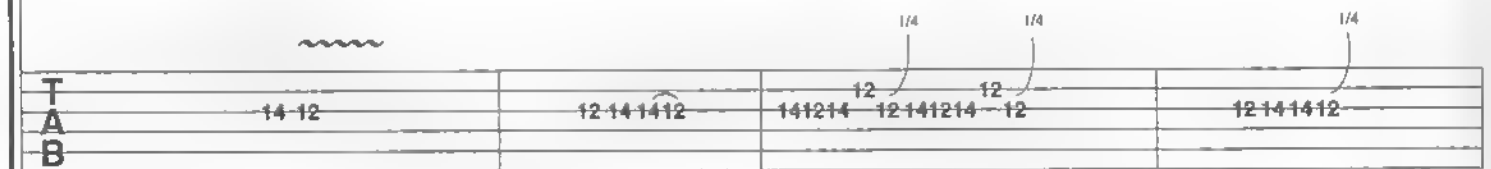
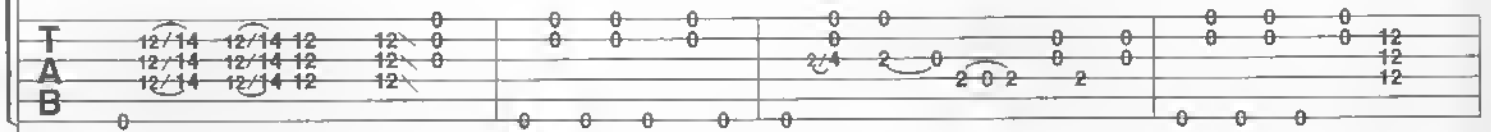
Staff 10: Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes marked with an 'x'.

TAB: Two staves showing fret numbers (11, 12, 12, 14, 14, 12, 14, 12, 14, 12) and fretted notes (x).



Em7

Em



Em7 Em end Rhy. Fig. 1

TAB

12/14 12/14 12 12 0 0 0 0 0 0 2/4 2 0 2 0 2 0 0

end Lead Fig. 1

TAB

x 14 12 12 14 14 12 14 12 14 12 14 12 12

end Lead Fig. 1A

TAB

14 12 11 12 14 14 12 12 14 12 14

w/Vocal Fig. 1 (2 times) simile  
 w/Lead Figs. 1 (Elec. Gtr. 2) & 1A (Elec. Gtr. 3) 2 times, simile  
 w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

Em7 Em Elec. Gtr. 2 (overdub)

TAB

14 12 12 14 12 12 15 15 12

Em7 Em

Em7  
8va

TAB

12 12 12 12 12 15 17 17 17 15 12 14 12

[illegible]

⊕  
*Coda*

*Outro:*  
Em

[illegible]

Emtype2 Em

One love, Lord, God Al-might-y, one love.

end Rhy. Fig. 2A

end Rhy. Fig. 2

w/Rhy. Figs. 2 (Elec. Gtr. 2) & 2A (Elec. Gtr. 1) simile

 $E_{m^{type2}}$ 

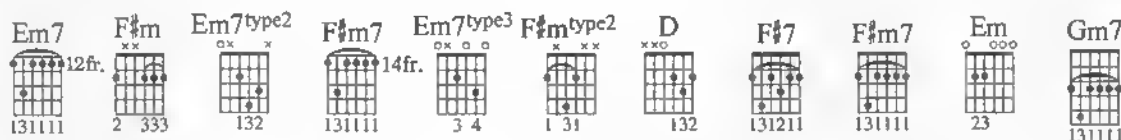
Em

*Play 2 1/2 times and fade*

One more.

# DO YOU LIKE THE WAY

Words and Music by  
LAURYN HILL



Moderately slow ♩ = 88

Intro:

Em7

F#m

w/Rhy. Fig. 1 (Horns) 2 times, simile

Elec. Gtr. 2 (w/flanger)

Em7

Rhy. Fig. 1A

Vocal Fig. 1

Do you like the

Horns (arr. for gtr.)  
Rhy. Fig. 1

end Rhy. Fig. 1

TAB 3 4 2 0 2 2 2 2

F#m7

way? Ah. Do you like the

end Rhy. Fig. 1A

Em7

way, like the way? Ah. Do you like the

Elec. Gtr. 2 (w/dist.)

mf

TAB 9/11 9 9 9 9 9 10 10 10 12 10/12 9/11

F#m7

end Vocal Fig. 1

way? Ah. \_\_\_\_\_

Do you like the way, like the way? Ah. \_\_\_\_\_

TAB 9 7 9 11 9 7 9 7 9 7 6 9 7 9 9 9 7 7 7 6 6 6 7 7 7 9 7

## Verse 1:

w/Rhy. Figs. 1 (Horns) &amp; 1A (Elec. Gtr. 2) simile

Em7 type 3

Watch the mas - ter plan, the pas - tures span. Through the streets,

TAB 9

## Acous. Gtr. 1 (nylon string)

Rhy. Fig. 1B

*mp* w/pick and fingers

TAB 0 2 3 0 2 0 2 0 2 0 2

## Elec. Gtr. 2 facet

flipped the beat, move the sheep like the shep - herd. It's a new

TAB 0 2 3 0 2 0 2 0 2 0 2

F#m type2

— day, my crew stay for - ev - er striv - ing. Give thanks — 'cause we a -

TAB

2 4 2 2 4 2 2 4 2 2 4 2

2 2 2 2

live and — been through the gut - ter. Now we see the ho - ri - zon. It's

TAB

2 4 2 2 4 2 2 4 2 2 4 2

2 2 2 2

w/Rhy. Fig. 1B (Acous. Gtr. 1)

Em7

clear to me now. — Used to be con-fused, took a lot of years to see how. — Now, we mov-ing plan - ets.

F#m

Horns

Take the av - er - age mind and ex - pand it. You take for grant -

w/Rhy. Figs. 1 (Horns), 1A (Elec. Gtr. 2), & 1B (Acous. Gtr. 1)  
2 times, simile

Em7

ed like we're al - ways gon-na be dis - ad - van - taged. But soon come, it soon come, — it soon done. Ya

F#m7







Em7 F#m7

TAB

Em7

hold ---- trem. pick

TAB

F#m7 8va

trem. pick

TAB

w/Rhy. Figs. 1 (Horns) & 1A (Elec. Gtr. 2) 2 times, simile

Em7 F#m7

Do you like the way? Ah. Do you like the

(8va)

TAB

w/Rhy. Fig. 1B (Acous. Gtr. 1) simile  
Em7

way, like the way? Ah.

3 3

TAB 16 14 16 14 16 14 16 14 16 14 14 16 16 14 16 14 14 12 11 12

§ Verses 2 & 3:

D

Horns

2. Yeah, 3. How tell me long,

9/11 12 9/11 9 9/11 9 9/11 9 9/11 9 9/11 14 12 14 12 14 12 10

F#7

how long has it been? Yeah. how long will we wait, yes,

TAB (10) 14

D

F#m7 type 2

Is ev - 'ry - thing, ev - 'ry - thing al - right, my friend? to sit down and com - mun - i - cate?

Em

You see the time is pass - ing, peo - ple ask - ing  
See, ev - 'ry-thing is rel - a - tive.

Horns

|   |   |   |
|---|---|---|
| T | 5 | 5 |
| A | 2 | 2 |
| B |   |   |

Gm7

how come none of this ain't last - ing? Mon - ey will make peo-ple deal  
If you want to get, then give. Can't we all

|   |   |   |   |   |
|---|---|---|---|---|
| T | 5 | 5 | 7 | 7 |
| A | 2 | 2 | 5 | 5 |
| B |   |   |   |   |

like they don't ev-en have to, oh, feel  
just build and live? But no, it Can't we,

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| T | 7 | 7 | 7 | 7 | 7 | 7 |
| A | 5 | 5 | 5 | 5 | 5 | 5 |
| B |   |   |   |   |   |   |

## To Coda ☐

**D**

ain't real, \_\_\_\_\_ it ain't real. \_\_\_\_\_ Oh, do you  
can't we? \_\_\_\_\_

**Chorus:**

w/Rhy. Figs. 1 (Horns) &amp; 1A (Elec. Gtr. 2) last 2 bars only, simile

**F#m7**

like the way \_\_\_\_\_ that is go -

**Vocal Fig. 2** Bkgd. Vcl.: Do you like the way, like the way? Ah. \_\_\_\_\_

w/Rhy. Figs. 1 (Horns) &amp; 1A (Elec. Gtr. 2) 2 times, simile

**Em7**

ing down? \_\_\_\_\_ Do you like the way? Ah. \_\_\_\_\_ Yeah, end Vocal Fig. 2

w/Vocal Fig. 2 (2 times) simile

**F#m7****Em7**

like the way, \_\_\_\_\_ ah, ha, \_\_\_\_\_ that's go - ing down? \_\_\_\_\_

D.S.  $\text{al Coda}$ 

**F#m7**

Oo, do you like the way? \_\_\_\_\_ Mm, mm, mm. \_\_\_\_\_

**Chorus:**

w/Vocal Fig. 1 (3 1/4 times) simile

w/Rhy. Figs. 1 (Horns) &amp; 1A (Elec. Gtr. 2) 6 1/2 times, simile

**Em7****Coda**

**D**

Oh, do you like the way, oh, oh,

**Elec. Gtr. 1**

10 10 12 12 10 12

|   |       |    |       |    |       |       |    |
|---|-------|----|-------|----|-------|-------|----|
| T | 14/16 | 14 | 14/16 | 14 | 14/16 | 14/16 | 16 |
| A | 14/16 | 14 | 14/16 | 14 | 14/16 | 14/16 | 16 |
| B | 14/16 | 14 | 14/16 | 14 | 14/16 | 14/16 | 16 |

F#m7

my \_\_\_\_\_ ba - by? Go - ing down, ba - by. Go -

TAB

12 (12) 10 12 10 10 12 9 10 12 9 10 9 10

Em7

ing down, \_\_\_\_\_ ba - by. Hold \_\_\_\_\_ on. \_\_\_\_\_ Yeah! \_\_\_\_\_ Mm,

TAB

9 10 11 12 10 12 10 10 12 7 9 11 9 7 9

F#m7

hm. \_\_\_\_\_ Ha, ha, ha. Wait a min-ute.

TAB

7 7 7 9 11 9 7 5 7 5 6 9 7 7 9 7 9 11 9 9 9 9 9 9 9 9 10 10 12 10

Lead Vocal tacet  
Em7

T  
A  
B

F#m7

grad. bend

T  
A  
B

Em7

T  
A  
B

F#m7

Em7

T  
A  
B

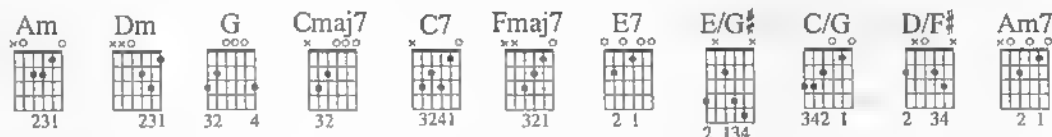
**F#m7**

8va -----



# EL FAROL

Words and Music by  
CARLOS SANTANA and K. C. PORTER



Moderately ♩ = 104

Drums & Bass

Am

3

Acous. Gtr. 1 (nylon string)

A

Am

Acous. Gtr. 2

Elec. Gtr. 1 (w/dist.)

Dm

G

Cmaj7

C7

Fmaj7

Dm

Cont. rhy. simile

E7

Am7

Am

Dm

G Cmaj7 C7 Fmaj7

T A B

Dm E7 Am7

T A B

**B**  
Am  
Acous. Gtr. 2

E7

Am

*Cont. rhy. simile*

T A B

Keybd. (arr. for gtr.)

T A B

E7

Am

E7

7 7/9 7 5 5 5 5 5 7 5 6 6-8 5 7

4 6 7 5 5 5 5 3 5 7 3 4 6 7 6 7 5 5

Am

E7

1.

Am

E/G#

5 7 5 7 7/9 7 9 6 7 9 7 6 7 9 7 9 10

Bass (arr. for gtr.)

7 4 5 3 4 3 4 2 5 5 4 3

C/G D/F# Fmaj7 E7



T  
A  
B



T  
A  
B

2.  
Am E7 Am  
Acous. Gtr. 2 & Keybd. cont. rhy. simile



T  
A  
B

E7 Am E/G# C/G D/F# Fmaj7



T  
A  
B

Acous. Gtr. 2 & Keybd. E7 Acous. Gtr. 2 Am Dm  
Cont. rhy. simile



T  
A  
B

G Cmaj7 C7 Fmaj7 Dm E7

3

C

Guitar Solo:

Am

Acous. Gtr. 2 &amp; Keybd. cont. rhy. simile

Am7 Dm

3 3 3 3

G Cmaj7 C7

Fmaj7 Dm

E7 Am7 8va

T 12 14 13 14 12 13 15 12

A 17 17 17 17 17 19 19 17 19 20

B

Am (8va) Dm

T 20 20 20 20 20 (20) 17 17 20 17 20 17 19 19 17 19 17

A

B

G (8va) Cmaj7 C7

T 19 17 20 17 19 19 17 19 17 19 17 17 17 19 17 15 17 15 17 19 17 7

A

B

Fmaj7 Dm

T 15 15 15 13 12 13 12 12 15 13 15 12 13 12 15

A

B

E7 Am7

TAB

**D** Am Dm G Cmaj7 C7 Fmaj7

TAB

Dm E7 Am7

TAB

**E** *Outro:* Am Dm

TAB

G Cmaj7 8va C7

TAB

Fmaj7 (8va) Dm E7

TAB

Am7 (8va) Am

TAB

Dm (8va) G

TAB

Cmaj7 C7 Fmaj7 Dm

TAB

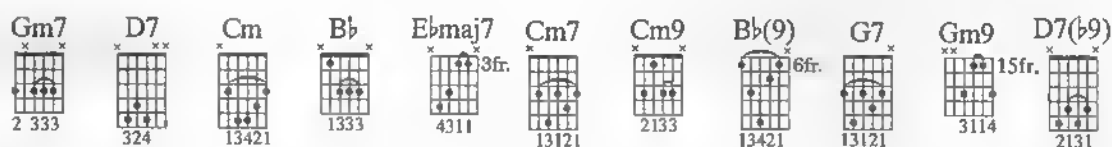
E7 Am7 Fade

TAB



# LOVE OF MY LIFE

Words and Music by  
CARLOS SANTANA and DAVE MATTHEWS



Moderately ♩ = 96 (♩ = 3̣ 3̣ 3̣)

Drum & Bass

N.C.

Keybd. (arr. for gtr.)  $\diamond$  Gm7

Elec. Gtr. 1 (w/dist.)

*mf*

T  
A  
B

10 12 13 10/12 10 12

D7

Gm7

D7

Cm

T  
A  
B

10 12 13 10 13 12 12 13 15 13/15 13 12 13

Verse I:

Bb

Ebmaj7

D7

Gm7

Where you are, that's.

T  
A  
B

10/12 10 10 10 10 9 10/12 10/12

Cm7

Gm7

Cm7

D7



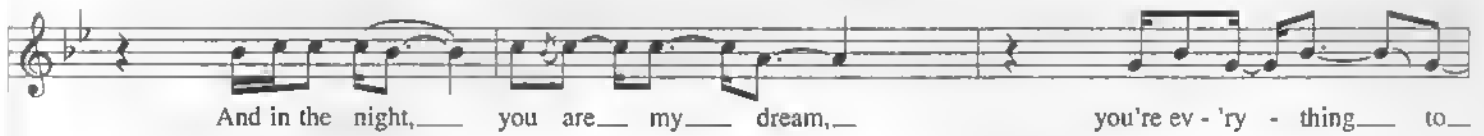
TAB

14 15 15 (15) 12 12 15 17 15 16 15

Gm7

Cm9

Gm7



TAB

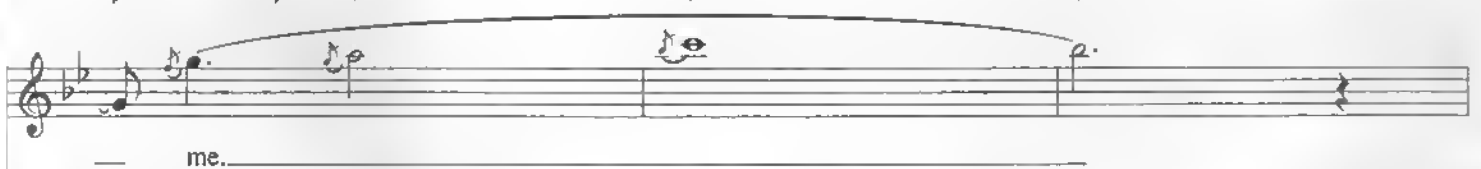
17 17(17) 17 17 15 17 15 15 17 17 17

Cm7

D7

Cm

Bb



TAB

12 13 15 13 15 13 12 13 10 12 10 10

Ebmaj7

D7

Chorus 1:

Gm7

Cont. rhy. simile

D7

Gm7

D7

Cm

Bb

Ebmaj7

## Verse 2:

D7 Gm7 Cm7

here. I can't for - get the taste of your mouth.

13/15 15 17 17 15 17

10 12

Gm7 Cm7 D7 Gm7

From your lips, all the heav-ens pour out. I can't for - get when we,

15 15 17 17 10 15 10 10 (10) 10

Cm7 Gm7 Cm7 D7

we are one. You a - lone, I am free.

10 17 17 15 17 15 15 17 17 12 13 15 13

Cm Bb(9) Ebmaj7

T  
A  
B

15 13 12 13 10/12 10 10 10 9 10 12

Chorus 2:

D7 Gm7 G7/F Cm D7

Keybd.

T  
A  
B

13 14 15 15 13 12 10/12 10

Ev - 'ry day, ev - 'ry night, you a -

Ebmaj7 D7 Gm7

Cont. rhy. simile

T  
A  
B

10 10 9 10 13 10/12 10 10 (10) 10 12 13

lone, you're the love of my life.

Gtr. 1

## Guitar Solo:

Gm7

Elec. Gtr. 2 (w/dist.)

D7

Gm7

*mf*

TAB

10 12 10 11 13 (13) 10 10 12 10 11 13 11 10

TAB

10/12 10 12 10 12 13 0 13 10 13 12

D7 Cm Bb

TAB

10 11 13 11/13 10/11 10 11 13 (13) 12

TAB

12 13 15 13/15 12 13 12 13 10/12 10 10

Ebmaj7 D7 Gm7

TAB

12 12 12 11 12 14 12/14 12 10 12 10 11

TAB

10 10 10 9 10 12 10/12 10 12 13 10/12 10 12

D7

Gm7

D7

First system of musical notation. The top staff is a treble clef with a key signature of two flats (Bb, Eb). It contains a melodic line with eighth and quarter notes, some beamed together. Below it are three staves labeled T, A, and B, representing guitar tablature. The T staff has fret numbers 13, (13), 10, 10, 12, 11, 13, 11, 10, (10), 10, 11, 13. The A and B staves are empty.

Second system of musical notation. The top staff continues the melody. Below it are three staves labeled T, A, and B. The T staff has fret numbers 10, 12, 13, 0, 13, 10, 13, 12, 12, 13, 15. The A and B staves are empty.

Cm

Bb(9)

Ebmaj7

Third system of musical notation. The top staff continues the melody. Below it are three staves labeled T, A, and B. The T staff has fret numbers 11/13, 10/11, 10, 11, 10, 11, 10, 11, 13/15, 13, 12, 12, 12, 12, 11, 12, 10. The A and B staves are empty.

Fourth system of musical notation. The top staff continues the melody. Below it are three staves labeled T, A, and B. The T staff has fret numbers 13/15, 12/13, 12, 13, 12, 13, 10, 13, 12, 13, 12, 10/12, 10, 10, 10, 10, 9, 10, 12. The A and B staves are empty.

## Chorus 2:

D7 Gm7 G7/F Cm D7(b9)

Ev - 'ry day, ev - 'ry night, you a -

TAB

11 12 13 11/13 11 10 13 13

TAB

13 14 15 15 13 12 10 10

Ebmaj7 D7 Freely

lone, you're the love of my life. We go danc-ing in the

TAB

12 12 11 12 10 11 12 14 12 10 12

TAB

10 10 9 10 12/13 10 12 10 8 10



Gm9

Piano (arr. for gtr.) ◇

moon - light\_\_ with the star-light in your eyes.\_\_ We go danc-ing 'til\_\_ the sun - rise.\_\_

Gtr. 1

TAB

15

Guitar Solo:

Slightly faster ♩ = 114 (Dbl. time feel)

Gm7

Cm9 D7(b9)

Keybd. ◇

You and me, we're gon-na dance, dance,\_\_ dance.\_\_

(8va)

harm. fdbk.

TAB

15

5 7 5 4 5 8 7 6 7

Gm7

Cont. rhy. simile

Cm9

D7(b9)

Gm7

TAB

5 7 8 5 7 8 7 8 7 8 5 8 6 5 7 5 7 5 4 5

Cm9

D7(b9)

Gm7

Cm9

D7(b9)

TAB

8 7 6 7 10 12 10 10 12 12 12 13 13 10 12 11 10 (10)

Gm7 Cm9 D7(b9) Gm7

T (10)10 12 12 12 12 14 15 14 13 14 15 14 12 12 10 10 12

A 12 12 12 12 14 15 14 13 14 15 14 12 12 10 10 12

B 13 13 13 13 12 12 12 12 12 12 12 12 12 12 12 12 12

Cm9 D7(b9) Gm7 Cm9 D7(b9)

T 10 11 10 12 13 10 10 13 11 (11)

A 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12

B 13 13 13 13 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Gm7 Cm9 D7(b9) Gm7

T 12 10 11 10 12 10 13 10 13 13 10 10 11 10 11 10 12

A 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

B 13 13 13 13 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Cm9 D7(b9) Gm7 Cm9 D7(b9)

T 13 10 11 (11) (11) 12 10 11 10 12 11 13 13 10 10 11

A 13 13 13 13 12 12 12 12 12 12 12 12 12 12 12 12 12 12

B 13 13 13 13 12 12 12 12 12 12 12 12 12 12 12 12 12 12

[illegible][illegible][illegible]

Gm7 Cm9 D7(b9) 8va

TAB

(16) 15 18 15 18 15 17 (17) 15 17 15 17 15 17 17 (17) 15 17 17 15 17 15 20 18 20 (20)

Gm7 (8va) Cm9 D7(b9) Gm7

TAB

Cm9 D7(b9) Gm7 Cm9 D7(b9)

TAB

Gm7 Cm9 D7(b9) Gm

*pp < mf*  
vol. swell

TAB

Cm9 D7(b9) Gm7 Cm9 D7(b9) 8va

trem. pick

TAB



Gm7

Cm9

D7(b9)

Gm7

trem. pick

T 11-11-11-11-11-11  
A 12-12-12-12-12-12  
B 12-14 13-13 13-15-15-16 17-18-18-19-19-20

Cm9

D7(b9)

Gm7

Cm9

D7(b9)

8va

trem. pick

grad. release

T 20-22-22-23 18-20 20-20-20 20-(20) 18-20  
A 17-19-19-20  
B 17-19-19-20

Start slow fade

Gm7

Cm9

D7(b9)

Gm7

(8va)

T 15-18-15-18-15-18 10-15-15-18 15-10-15-18 15-10-10-18-18-18 18-15-18-18-15 18-18-15  
A 10-15-15-18 10-15-18 15-10-15-18 15-10-10-18-18-18 18-15-18-18-15 18-18-15  
B 10-15-15-18 10-15-18 15-10-15-18 15-10-10-18-18-18 18-15-18-18-15 18-18-15

Cm9

D7(b9)

Gm7

Cm9

D7(b9)

(8va)

A.H.

grad. release

T 18-18-15-18-15-18 17-17-15-17 17-17-17 17-17-17-17 17-17-17-17-17  
A 18-18-15-18-15-18 17-17-15-17 17-17-17 17-17-17-17 17-17-17-17-17  
B 18-18-15-18-15-18 17-17-15-17 17-17-17 17-17-17-17 17-17-17-17-17

Gm7

(8va)

Cm9

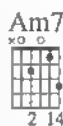
D7(b9)

Fade out

T 17-17-17-17-17-17 15-15-15 15-14 17-15-17-15-13-13-15-17 15-17  
A 17-17-17-17-17-17 15-15-15 15-14 17-15-17-15-13-13-15-17 15-17  
B 17-17-17-17-17-17 15-15-15 15-14 17-15-17-15-13-13-15-17 15-17

# MARIA MARIA

Words and Music by  
WYCLEF JEAN, JERRY DUPLESSIS,  
CARLOS SANTANA, KARL PERAZZO and RAUL REKOW

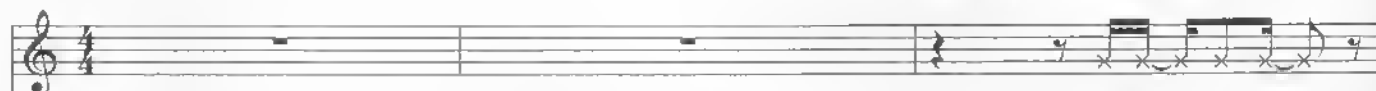


Moderately ♩ = 98

Intro:

Am

w/Rhy. Fig. 1 (Bass) 3 times, simile



La-dies... and gents...

Acous. Gtr. 1 (nylon string)



*mf*

T  
A  
B

5 5 7 8 7 7 5 5

Bass (arr. for gtr.)

Rhy. Fig. 1

end Rhy. Fig. 1



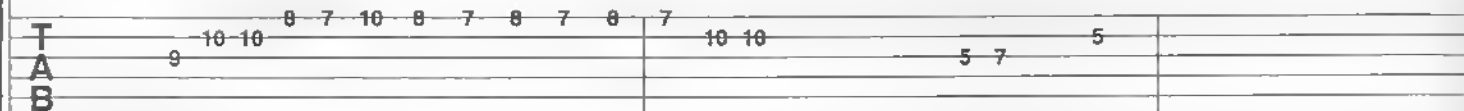
*mf*

T  
A  
B

0 0 0 0 0 0 0 0



turn up... your sound... sys - tem... to the sound of Car-los San - ta - na and the G and B Pro-duct.



Chorus:  
Dm  
Keybd. (arr. for gtr.)  
Rhy. Fig. 2A

Ghet-to blues from the ref-u - gee camp. Oh, Ma-ri - a, Ma-ri - a.

T  
A  
B

5 7 5 8 6 5 7 5 7 5 7 5 6

Bass  
Rhy. Fig. 2

T  
A  
B

5 5 5 5 5 5

E Am7

She re-minds me of a west-side sto-ry grow-ing up in Span-ish Har-

T  
A  
B

5 8 5 6 5 6 7 5 7 5 8 6 5 6 5 7 5

T  
A  
B

5 5 5 0 0 0 0 0 0 0 0 0



Em7                      E7                      Am

lem. \_\_\_\_\_ She's liv-ing the life \_\_\_\_\_ just like a mov-ie star. \_\_\_\_\_ Oh, \_\_\_\_\_

3 3

TAB 4 7 5 4 5 4 5 4 6 5 5 5 7 5 8

TAB 0 2 2 2 2 2 2 2 2 2 0 0 0 0 0

A7                      Dm                      E7

Ma - ri - a, Ma - ri - a, \_\_\_\_\_ she fell in love \_\_\_\_\_ in east L.

3

TAB 10 12 12 12 12 13 12 13 12 15 13 12 13 13 10

TAB 9 5 5 5 5 5 5 5 5 5 5

Am7

Em7

to the sounds of a gui - tar, yeah, yeah,

3

TAB

5 5 7 6 7 10 7 6 8 7 10 (10) 5 6 5 4 7 5 6 6 5

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2

E7

end Rhy. Fig. 2A

w/Rhy. Fig. 1 (Bass) simile

played by Car - los San - ta - na.

Elec. Gtr. 1 (w/dist.)

3 f

TAB

6 5 7 12 12 13 12 13 14 13 12 12/17 12 13 14 13

end Rhy. Fig. 2

TAB

2



F

◇

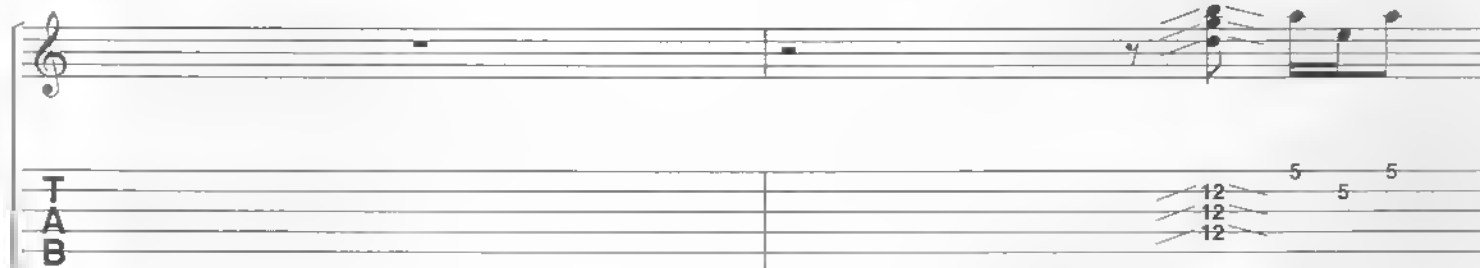
G

E/G $\sharp$ 

end Rhy. Fig. 3A



Acous. Gtr. 1



end Rhy. Fig. 3

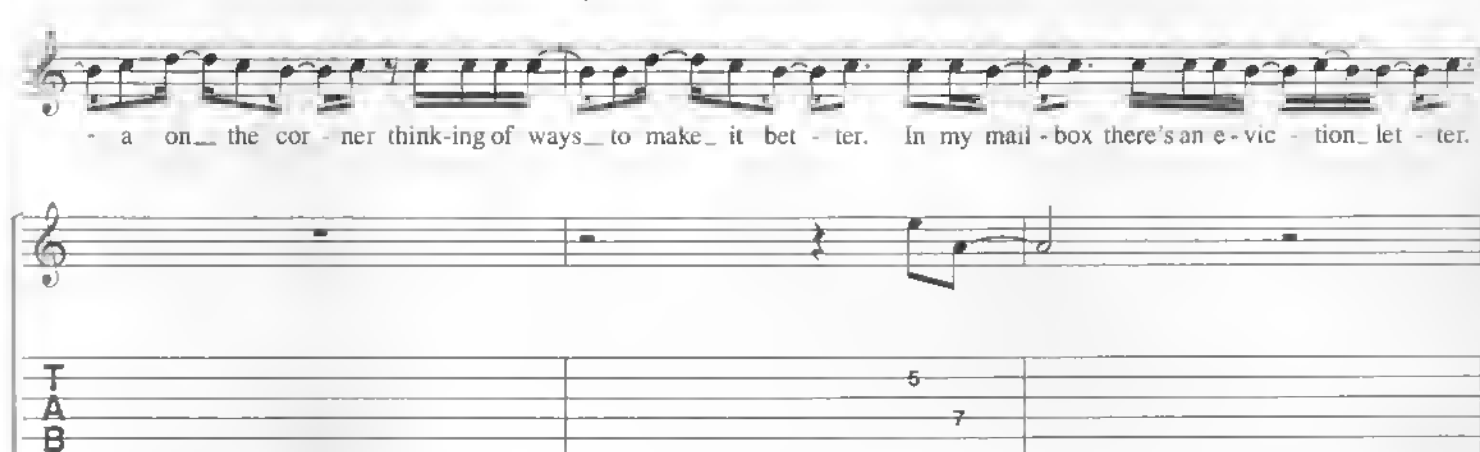


w/Rhy. Figs. 3 (Bass) &amp; 3A (Keybd.) simile

Am

G

F



w/Rhy. Fig. 1 (Bass) 2 times, simile

G

E/G $\sharp$ 

Am



Vocal Fig. 1

Bkgd. vcl.:

A - ho - ra ven - go ma-ma cho-la, ma-ma cho-la. A -

East coast.

ho - ra ven - go ma - ma cho - la. A - ho - ra ven - go ma - ma cho - la, ma - ma cho - la. A -

*Chorus:*  
w/Rhy. Figs. 2 (Bass) & 2A (Keybd.) simile  
Dm

Ma - ri - a, Ma - ri - a.

ho - ra ven - go ma - ma cho - la. West Coast.

end Vocal Fig. 1

Acous. Gtr. 1

Ma - ri - a, Ma - ri - a.

ho - ra ven - go ma - ma cho - la. West Coast.

Acous. Gtr. 1

Am7

She re - minds me of a west - side stor - y;

Acous. Gtr. 1

Em7

grow - ing up in Span - ish Har - lem.

Oh, oh.

Acous. Gtr. 1

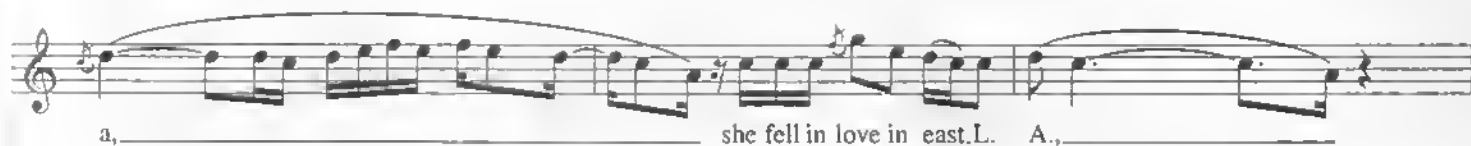
E7

Am7



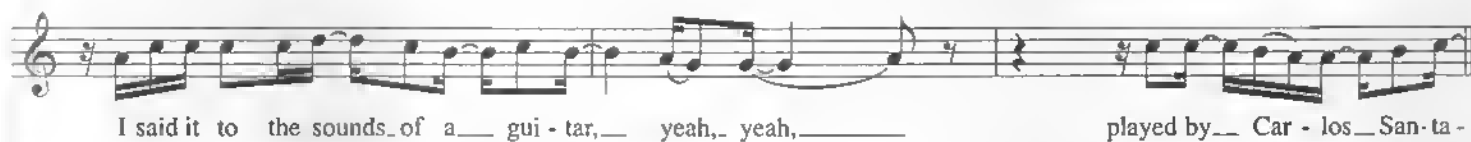
Dm

Am7



Em7

E7



w/Rhy. Fig. 1 (Bass) 2 times, simile

Am

- na.

Elec. Gtr. 1

TAB

## Verse 2:

Am7

G

Keybd. .

◇

I said a la fa-vel - la los co-lo - res. The streets are get - ting hot - ter. There is no wa-

TAB

## Bass

TAB

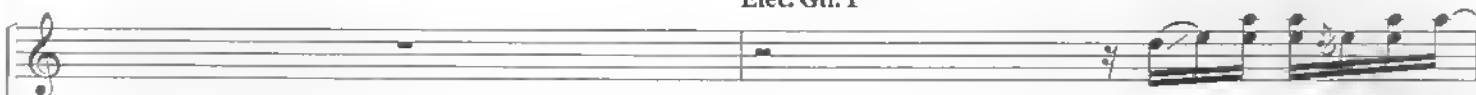
F

E7

E/G#

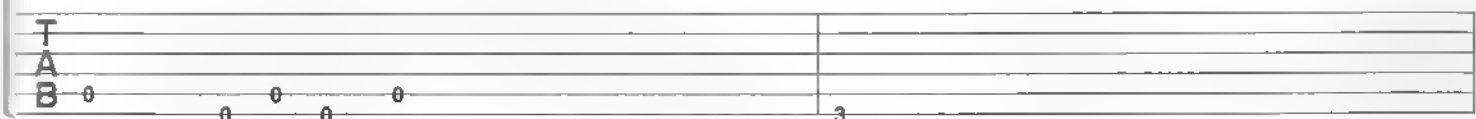
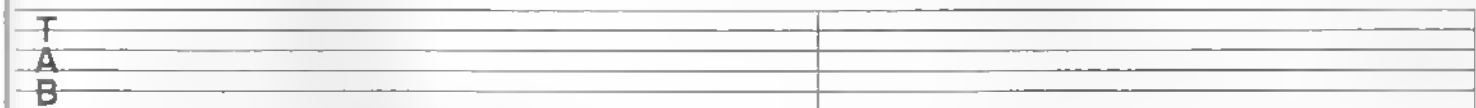
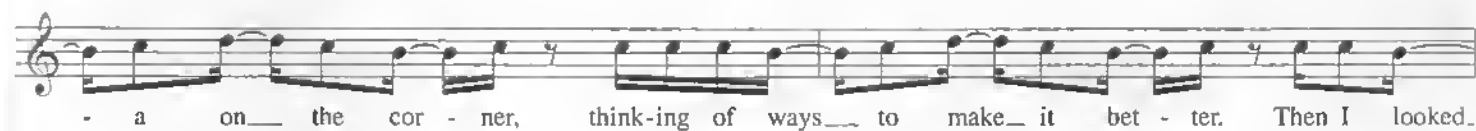


Elec. Gtr. 1



Am7

G





w/Rhy. Fig. 1 (Bass) 4 times, simile  
w/Vocal Fig. 1 (12 times) simile  
Am

F E7 E/G#

— up in the sky — hop-ing the days — of par - a - dise.

TAB

1 2 2 2 2 0

North-side. South-side. World-wide.

Verse 3:  
Am7

G  
Keybd. ◇

O-pen up your eyes. Ma-ri-a, you know you're my lov - er.

Acous. Gtr. 1

3 3 3

TAB

7 7 4 5 5 5 5 5 5 5 4 7 5 6 5 7

Bass

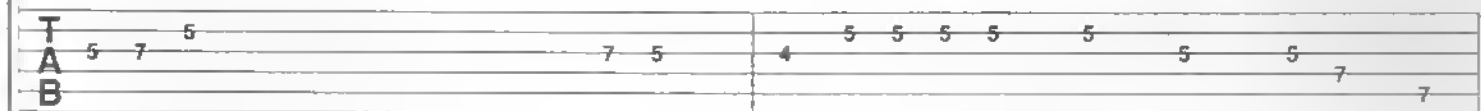
0 0 0 0 3 5 3 5 3

TAB

F

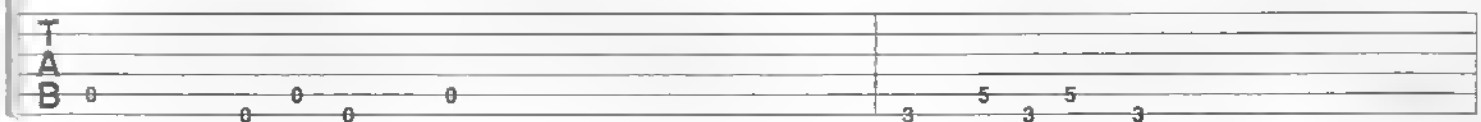


E7



Am7

G



F

E

it still feels like we're to - geth - er. Ma - ri

TAB

7 7 5 7 5 7 7 5 5 5 5 7 7 8 8 10 10 10

7 4 5 5 7 7 7

TAB

1 3 1 3 1 3 5 3 5 2

## Chorus:

w/Rhy. Figs. 2 (Bass) &amp; 2A (Keybd.) simile

Dm

a, yeah, she re - minds me of a west - side

trem. pick

TAB

10 12 12 10 12 10 13 10

7

Am7

sto - ry of grow-ing up in Span - ish Har -

TAB

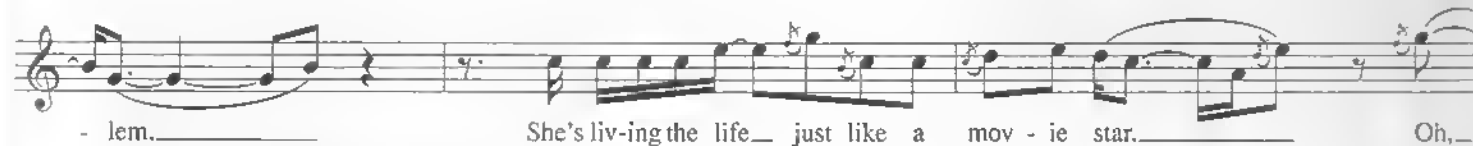
14 13 12 14 13 12 13 12 12 12 13 13 10 9 7 5 7 7 (7)

Em7

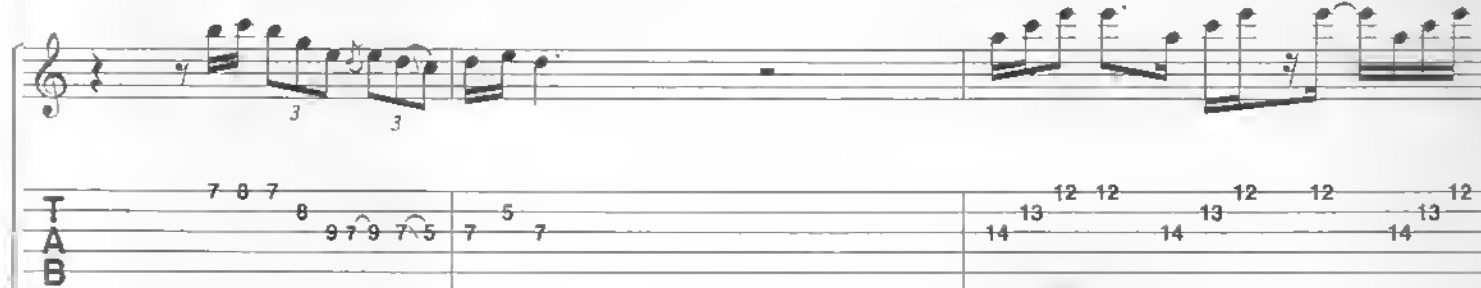
E7

Acous. Gtr. 1 tacet

Am



Elec. Gtr. 1



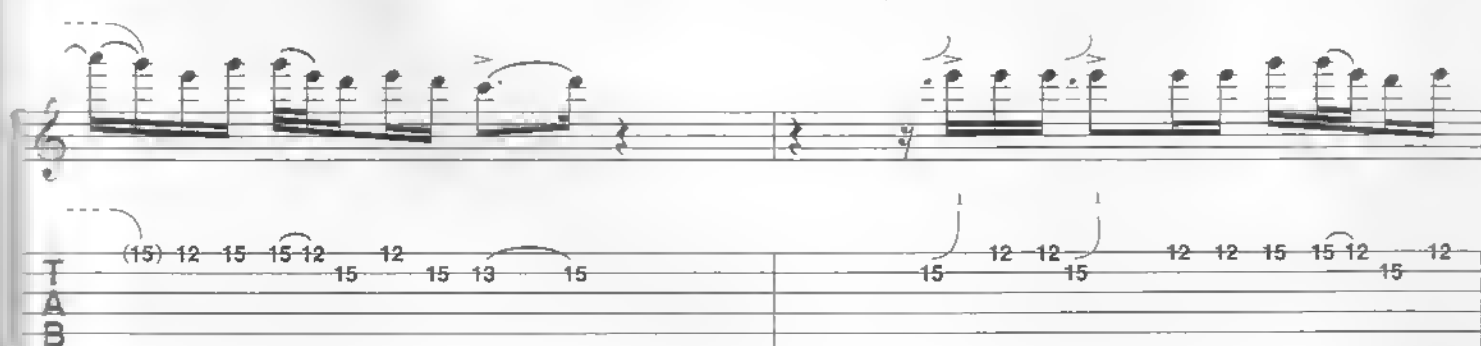
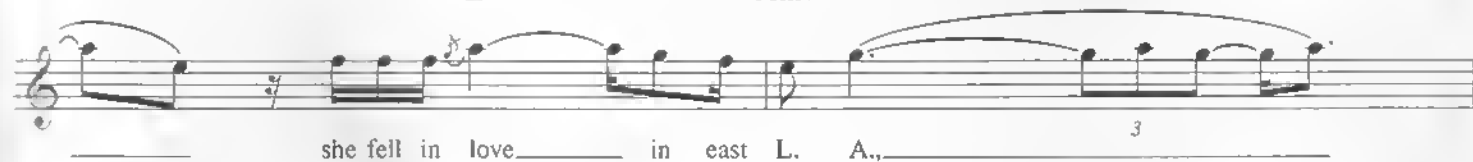
A7

Dm



E

Am7



Em7

to the sounds of a gui - tar

TAB

12 12 12 13 13 15 14 12 14 12 13 12 12 15 13 12 13 13 12

Outro:  
w/Rhy. Fig. 1 (Bass) 5 1/2 times  
Am

E7

played by Car - los San - ta - na. Put'em up y'all.

TAB

12 13 12 14 12 14 12 13 12 13 13 12 12 13 12 13 14 13

3

Car - los San - ta - na with the ref - u - gee camp.

TAB

12 13 12 12 13 12 13 14 13 12 15 12 12 17 12 13 14 13

3

Wy - clef, Jer - ry Won - der, Mis - ter San -

TAB

14 13 12 12 13 14 12 12 12 12 13 14 14 14 14 13 12 12 13 12 13 14 13

*Slow fade*

ta - na, G and B. Yo, Car-

**Elec. Gtr. 1**

TAB

12 15 12 12 17 12 13 14 13 15 12 12 13 12 13 14 13

**Acous. Gtr. 1**

TAB

15 13 15 12 13

*Fade*

- los, now, you mak-ing that gui-tar cry, — cry, — cry.

TAB

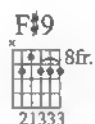
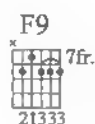
12 15 12 12 17 12 13 14 13 12 15 12 12 13 12 13 14 13

TAB

12 15 15 13 15 15

# MIGRA

Words and Music by  
RACHID TAHA, CARLOS SANTANA and TONY LINDSAY



Moderately ♩ = 108

Intro:

Drums

Cont. rhy. simile

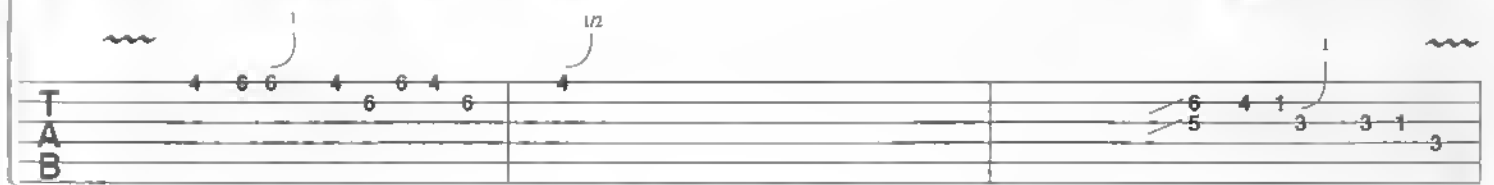
\*F7

Elec. Gtr. 1 (w/dist. & wah)

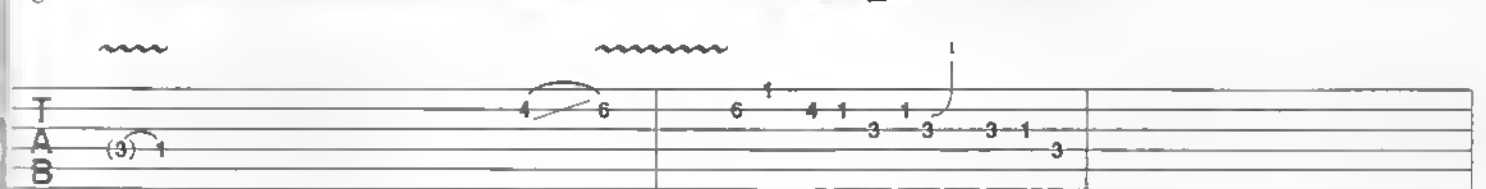
\*Entire song based in the tonality of F Mixolydian/F min. pentatonic.



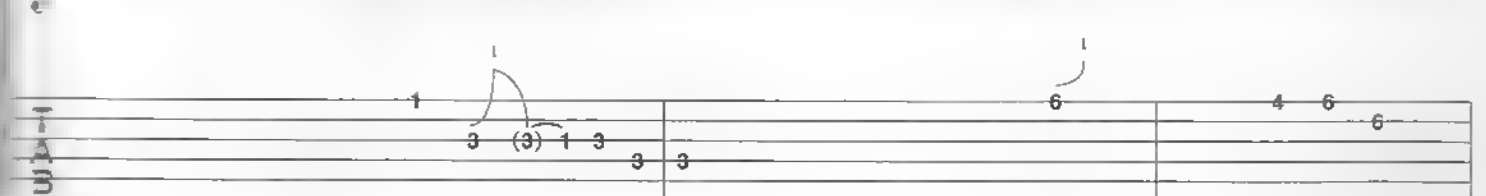
pin - che\_\_ Mi - gra, dé - ja - me en paz.\_\_



Mi - gra,\_\_ Mi - gra, pin - che\_\_ Mi - gra,



de - ja - me en paz.\_\_ Ma - li - cia en tus o - jos\_\_ des -





pre-ci-o en tu co-ra-zón. Ma-li-cia en tus o-jos\_\_

T  
A  
B

des-pre-ci-o en tu co-ra-zón. Es

T  
A  
B

ho-ra de re-co-no-cer que to-dos so-mos u-na voz.

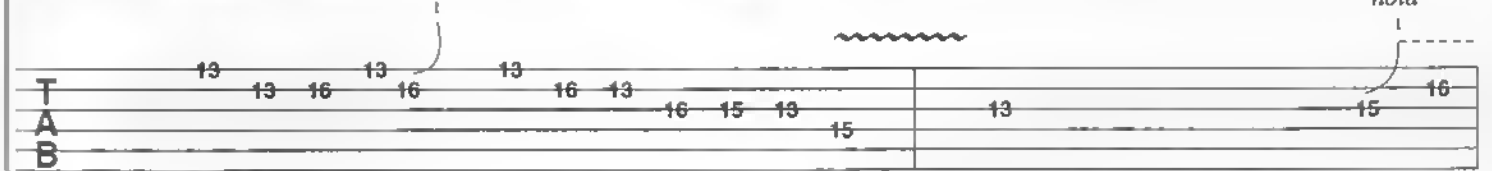
T  
A  
B



A - bra - za el con - cep - to\_\_\_



hold

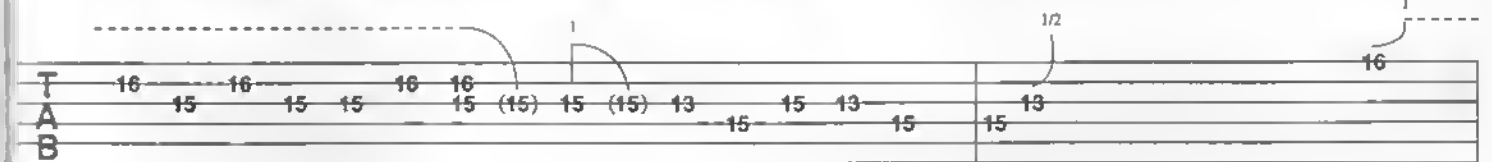


ve - ni - mos de la mis - ma voz.



8va

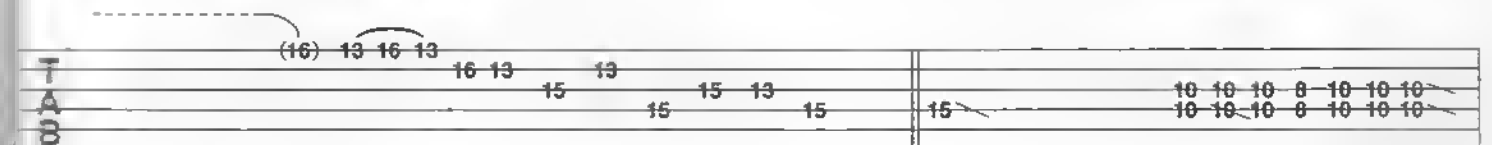
grad. bend



Chorus:



Me ne - ce - si - tas tu\_\_\_ a mi mas y



mas que yo\_\_ a ti. Me ne-ce - si - tas tu\_\_ a mi mas y mas que yo\_\_ a ti. Me ne-ce -

T  
A  
B

8 10 10 8 10  
8 10 10 8 10

8 8 10 8 10  
8 8 10 8 10

8 10 10 8 10 10 10  
8 10 10 8 10 10 10

si - tas tu\_\_ a mi mas y mas que yo\_\_ a ti. Me ne-ce - si - tas tu\_\_ a mi mas y

T  
A  
B

8 10 10 8 10  
8 10 10 8 10

8 10 10 8 10  
8 10 10 8 10

8 10 10 8 10  
8 10 10 8 10

*Interlude:*

mas que yo\_\_ a ti.

Dbld. by accordion

T  
A  
B

8 8 10 10 8 10  
8 8 10 10 8 10

10 10 12 10 12 12 10 12 10 12 10 9  
12 12

*Play 4 times*

Peo - ple, — peo - ple, let's

3

T 10 10 10 11 10 8 10 8 10

A 12

B

13 13 15

1 1/2 (15) 15(15) 14 15 13 15 13 15

start to - geth - er. Let's do it right now. — Peo - ple, peo - ple, —

T 13 13 13 16 16 13

A 15

B

let's love one — an - oth - er, I know we know how. —

Dbl'd. by trumpet

1 1/2

T 11 10 11 10 10 13 10 10

A

B 12 14 15

*Trumpet (arr. for gtr.)*

*mf*

T

A 10 8

B

*Interlude:*

First system of musical notation for the Interlude. The staff shows a melody in G minor (one flat) with a 3/4 time signature. The tablature below the staff indicates the fret positions for the guitar: 13, 16, 13, (15)15, 14, (14), 12/14, and 15.

Second system of musical notation for the Interlude. The staff continues the melody. The tablature below the staff indicates the fret positions: 10, 8, 10, 8, 10, 8, 10, and 10, 8.

Third system of musical notation for the Interlude. The staff continues the melody, including a triplet of eighth notes. The tablature below the staff indicates the fret positions: 13, 16, 16, 15, 16, 13, 16, 13, 14, and 15.

Fourth system of musical notation for the Interlude. The staff continues the melody, including a triplet of eighth notes. The tablature below the staff indicates the fret positions: 10, 8, 6, 8, 6, 5, 6, 10, 10, and 8.

First system of musical notation. Treble staff shows a melodic line with various articulations. Guitar tablature (TAB) is provided below, with fret numbers: 13, 16, 13, (15)15, 14, 14, 15.

Second system of musical notation. Treble staff continues the melodic line. Guitar tablature (TAB) includes fret numbers: 10, 8, 10, 8, 10-8, 10, 10, 8.

*To Coda* ☉

w/Vocal ad lib.  
Elec. Gtr. 1 tacet

Third system of musical notation. Treble staff ends with a double bar line and repeat signs. Guitar tablature (TAB) includes fret numbers: 13, 16, 13, 16, 16, 15, 16, 13, 16.

Bass (arr. for gtr.)  
Rhy. Fig. 1

Fourth system of musical notation. Treble staff shows a bass line. Guitar tablature (TAB) includes fret numbers: 10, 8, 10, 8, 6, 8, 6, 5, 6, 8, 3, 3, 1, 1, 3.

end Rhy. Fig. 1

End Rhythm Figure 1: A musical staff in 4/4 time, key of B-flat major. The melody consists of eighth and quarter notes. Below the staff is a tablature for guitar with fret numbers 1, 3, 3, 1, 3, 3, 1, 1, 3, 3, 3, 1, 3, 1, 3.

*Guitar Solo:*  
w/Rhy. Fig. 1 (Bass) 4 times, simile

Elec. Gtr. 1

Guitar Solo: A musical staff in 4/4 time, key of B-flat major. The melody is marked *f* w/wah. Below the staff is a tablature for guitar with fret numbers 6, 6, 6, 6, 6, 6, 6, 6, 6, 8, 10, 6, 6, 6, 6, 6, 6, 8, 8.

Guitar Solo: A musical staff in 4/4 time, key of B-flat major. The melody is marked *w/bar*. Below the staff is a tablature for guitar with fret numbers 6, (6), 11, 6, 6, 6, 6, 6, 6, 6, 6, 8, 6/10, 13, (13), 8, 10/12.

Guitar Solo: A musical staff in 4/4 time, key of B-flat major. The melody is marked *w/bar*. Below the staff is a tablature for guitar with fret numbers (12), 6, 13, 7/8, 8, 11, 10, 8, 8, (8), 8/10, 10, 8, 10, 8, 10, 8, 10, 11, 10.





si - tas tu\_\_ a mi mas y mas que yo\_\_ a ti. Me ne - ce

TAB

10 10 10 10 8 10

8 8 8 8 8 10 10

Mi - gra, Mi - gra,

TAB

13 13 13 13 15 13 13 15 13 13 15 13 13 13 15 14 15 14 15

pin - che, Mi - gra, dé - ja - me en paz, Peo - ple, peo - ple,

TAB

15 13 13 15 13 13 16 13 10



F#9 F9

TAB

F#9 F9

TAB

F#9 F9

TAB

Outro:  
F7  
Dbld. by accordion

F#9

TAB

First system of musical notation (treble clef, 7/8 time, key of Bb). The melody includes a triplet of eighth notes. Below the staff is a guitar tablature with three lines labeled T, A, and B, showing fret numbers: 10, 12, 10, 10, 11, 10, 8, 10, 8, 10.

Second system of musical notation (treble clef, 7/8 time, key of Bb). The melody includes a triplet of eighth notes. Below the staff is a guitar tablature with three lines labeled T, A, and B, showing fret numbers: 10, 12, 10, 10, 11, 10, 8, 10, 8, 10.

Third system of musical notation (treble clef, 7/8 time, key of Bb). The melody includes a triplet of eighth notes. Below the staff is a guitar tablature with three lines labeled T, A, and B, showing fret numbers: 10, 12, 10, 10, 11, 10, 8, 10, 8, 10.

Fourth system of musical notation (treble clef, 7/8 time, key of Bb). The melody ends with a whole note chord labeled F5. Below the staff is a guitar tablature with three lines labeled T, A, and B, showing fret numbers: 10, 10, 10, 11, 11, 10, and a final measure with frets 3, 3, 1.

# PRIMAVERA

Words and Music by  
K. C. PORTER and J. B. ECKL

Gm7



C7



Cm9



D7sus



C9



D7type2



D7



D7(#9)



Moderately fast ♩ = 126

Intro:

Elec. Gtr. 1 (w/dist.)

Perc. x Gm7 C7 Cm9

*mf*

Tablature for Elec. Gtr. 1 (w/dist.):

|   |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 12 | 12 | 10 | 13 | 10 | 12 | 12 | 12 | 13 | 12 | 10 | 13 |
| A |    |    |    |    |    |    |    |    |    |    |    |    |
| B |    |    |    |    |    |    |    |    |    |    |    |    |

Elec. Piano (arr. for gtr.)

*mf* hold throughout

Tablature for Elec. Piano (arr. for gtr.):

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 9 | 9 | 3 | 1 | 3 | 3 | 2 | 3 | 1 | 3 | 2 | 1 | 3 | 3 | 1 | 3 | 1 | 0 |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| B |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

D7sus

Gm7

C7

Tablature for D7sus, Gm7, and C7:

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 10 | 12 | 10 | 12 | 10 | 12 | 12 | 12 | 13 | 12 | 10 | 13 | 10 | 12 |
| A |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| B |    |    |    |    |    |    |    |    |    |    |    |    |    |    |

Elec. Gtr. 2 (partial dist.)

Rhy. Fig. 1

*Cont. simile mf w/partial P.M. throughout*

Tablature for Elec. Gtr. 2 (partial dist.):

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 7 | 5 | 3 | 5 | 3 | 3 | 3 | 1 | 3 | 3 | 2 | 3 | 2 | 1 | 3 | 2 | 0 |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| B |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

## Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times, simile Gm7

Cm7 D7 type2

Co - mo la - se - mi -

TAB: 12 10 10 11 11 11/13 10

end Rhy. Fig. 1

TAB: 1 3 1 3 1 0 0 2 1 3 2 0

C7 Cm7 D7

- lla, lle - va nue - va vi - da. Hay en es -

TAB: 11 12 12 12

Gm7 C7 Cm7 D7

- ta pri - ma - ve - ra u - na nue - va e - ra.

TAB: 12 12 12



w/Lead Fig. 1 (Elec. Gtr. 2) 3 times, simile  
Gm7

Cm9 D7

Co-mo u - na Ben - di - ción, — la vi - da re - na -

Elec. Gtr. 2 end Lead Fig. 1

|   |   |   |  |   |   |   |   |  |   |   |  |   |   |  |  |  |  |  |  |
|---|---|---|--|---|---|---|---|--|---|---|--|---|---|--|--|--|--|--|--|
| T |   |   |  |   |   |   |   |  |   |   |  |   |   |  |  |  |  |  |  |
| A | 5 | 5 |  | 5 | 5 | 5 | 4 |  | 5 | 2 |  |   |   |  |  |  |  |  |  |
| B |   |   |  |   |   |   |   |  |   |   |  | 5 | 3 |  |  |  |  |  |  |

C9 Cm9 D7 end Bkgd. Vocal. Fig. 1

Bkgd. Vocal. Fig. 1

- ce a ple - na luz. — La pri - ma - ve - ra ya — lle - gó.

Gm7 C9 Cm9 D7

To-do es a - si — re - gre - so a la — ra - íz. —

Gm7 C9 w/Bkgd. Vocal Fig. 1 Cm9

Tiem - po de in - quie - ta ju - ven - tud. —

Pre-chorus:  
w/Rhy. Fig. 2 (Elec. Piano) 2 times, simile  
w/Lead Fig. 1 (Elec. Gtr. 2) 2 times, simile

D7 Gm7 C9

La tie - rra ne - gra se vuel -

Elec. Gtr. 1

*mf*

|   |  |  |  |   |   |  |   |  |   |   |  |   |   |   |  |   |  |  |   |
|---|--|--|--|---|---|--|---|--|---|---|--|---|---|---|--|---|--|--|---|
| T |  |  |  |   |   |  |   |  |   |   |  |   |   |   |  |   |  |  |   |
| A |  |  |  | 5 | 3 |  | 5 |  | 3 | 3 |  | 5 | 3 | 5 |  | 3 |  |  |   |
| B |  |  |  |   |   |  |   |  |   |   |  |   |   |   |  |   |  |  | 5 |



Cm9 D7 Gm7

- ve ver - de y las mon - ta - ñas y el

3 3  
w/pick and fingers

TAB

15 15 15 15 15 15 15  
13 13 13 13 13 13 13  
12 15 15

C9

Cont. in unison

Cm9

D7

de - sier - to un - be - llo - jar - dín. Oh. Co -

10 10 15 10 10 15 10 15 10 15 15 15 15 15 15 15 17 17 17 15

*Chorus:*

w/Rhy. Fig. 2 (Elec. Piano) 4 times, simile

Gm7 C9 Cm9

mo la se mi lla, lle va nue va vi

TAB

11 13 11 12 12

**Elec. Gtr. 2**

### Lead Fig. 2

Rock 189-2

TAB

3 3 5 6 3 3 3 6 3 3 3 5 3 5

w/Lead Fig. 2 (Elec. Gtr. 2) 3 times, simile

D7 Gm7 C9 Cm9

- da. Hay en es - ta pri - ma - ve - ra u - na nue - va e -

10 13 13 11 13 11 12 12 11

T  
A  
B

end Lead Fig. 2

5 3 5 5

T  
A  
B

D7 Gm7 C9

- ra. Co - mo la se - mi - lla, lle -

13 11 10 11 10 11 12 12 (12) 10 15 14 13 15 12 12

T  
A  
B

Cm9 D7 Gm7

- va nue - va vi - da. Hay en es - ta pri - ma - ve -

12 15 10/12

T  
A  
B

## Verse 2:

w/Rhy. Fig. 2 (Elec. Piano) 2 times, simile

w/Lead Fig. 1 (Elec. Gtr. 2) 2 times, simile

C9 Cm9 D7 Gm7

- ra u - na nue - va e - ra. En el ai -

T 11 10 12 12 11 15 15 15 15 15 15 15 15 17 15 17 17 17 15

A 12 12 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

B 11 10 12 12 11 15 15 15 15 15 15 15 15 17 15 17 17 17 17 15

C9 Cm9 D7

- re d'es-te nue - vo u - ni - ver - so.

T 10 13 12 10 10 10 13 7 8 7

A 10 13 12 10 10 10 13 7 8 7

B 10 13 12 10 10 10 13 7 8 7

## w/Bkgd. Vocal Fig. 1

Gm7 C9 Cm9 D7

Hoy se res - pi - ra li - ber - tad. La tie -

T 7 8 7 10 10

A 7 8 7 10 10

B 7 8 7 10 10

Pre-chorus:

w/Rhy. Fig. 2 (Elec. Piano) 2 times, simile

w/Lead Fig. 1 (Elec. Gtr. 1) 2 times, simile

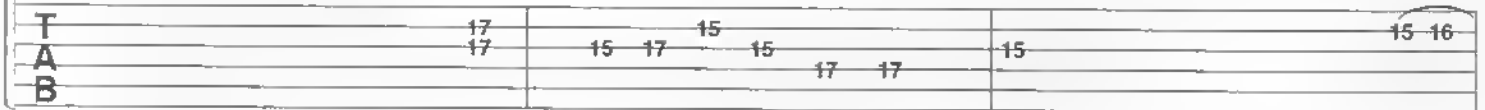
Gm7

C9

Cm9



Elec. Gtr. 1 (1st time only)



Elec. Gtr. 1 (on D.S.)



D7

Gm7

C9

in unison



Cm9

D7(#9)

Gm7

Chorus:

w/Rhy. Fig. 2 (Elec. Piano) 3 3/4 times,  
similew/Lead Fig. 2 (Elec. Gtr. 2) 3 3/4 times,  
simile

Elec. Gtr. 2 &amp; Elec. Piano (on D.S.)

— be — llo — jar — dñ. — Oh. — Co — mo la — se — mi —

1 15 15 15 15 15 15 15 17 17 15 15 15 (17) 15 17 17 (17)

15 15 15 15 15 15 15 15 17 17 15 15 15 (17) 15 17 17 (17)

8 8 8 10 10 10 11 11 11 15 15 15 15 15 10 (10) 15 15

5 5 5 7 7 7 8 8 8 12 12 12 12 12 15 15 (15)

C9 Cm9 D7

- lla, lle - va nue - va vi - da. Hay — en es -

13 12 11 11 10 11 11 12

5 5 3 5 3 6 5 5 3 0 5 3 5

Gm7

C9

Cm9

ta pri - ma - ve - ra u - na nue - va e -

TAB

17 17 15 17 17 15 17 15 (15) 17 15 15

TAB

5 3 15 15 18 17 15 17 15 17 17 15 15 10

D7

Gm7

C9

ra. Co - mo la se - mi - lla, lle -

TAB

15 15 15 15 15 15 15 15 17 17 rake... 15 17 17 17

TAB

11 12 10 12 13 11 12 12 11 17 15 15 18

Cm9 D7 Gm7

- va nue - va vi - da. Hay en es - ta pri - ma - ve -

8va

grad. bend

TAB

15 10 16 15 17 15 15 15 15 17 15

10 10 10 (10) 15 18 15 17 15 17 17

C9 Cm9 To Coda D7(#9) Gm7

Elec. Gtr. 2 & Elec. Piano

- ra u - na nue - va e - ra.

(8va)

6

TAB

16 15 18 16 15 17 15 17 17 (17) 15 18

15 15 18 17 15 15 18 17 (17) 15 15 15 17 15 15 15 15 15 15 15 15 17 15

**Guitar Solo:**

w/Rhy. Fig. 2 (Elec. Piano) 6 times, simile  
w/Lead Fig. 2 (Elec. Gtr. 2) 6 times, simile

C9

Cm9

First system of guitar solo notation. Treble clef, key of Bb. Chords C9 and Cm9 are indicated. The staff shows a melodic line with various ornaments and slurs. The bass staff shows fingerings: T (15, 18), A (15, 18), B (15, 18) for the first measure, then 15, 15, 15, 17, 17, 15, 15, 18, 15, 18, 15, 17, 17, 15, 15, 17.

D7

Gm7

C9

Second system of guitar solo notation. Treble clef, key of Bb. Chords D7, Gm7 (8va), and C9 are indicated. The staff shows a melodic line with various ornaments and slurs. The bass staff shows fingerings: T (17, 17, 15, 17, 17, 15, 17), A (17, 15, 17), B (17, 15, 17) for the first measure, then 20, 18, 20, 20, 18, 21, 20, 15, 18, 17, 15, 18, 17, 15, 18, 17, 15.

Cm9  
(8va)

D7

Third system of guitar solo notation. Treble clef, key of Bb. Chords Cm9 (8va) and D7 are indicated. The staff shows a melodic line with various ornaments and slurs. The bass staff shows fingerings: T (18, 17, 15, 18, 17, 15, 18, 17, 15, 18, 17, 15, 18, 17, 15, 18), A (18, 17, 15, 18, 17, 15, 18, 17, 15, 18, 17, 15, 18, 17, 15, 18), B (18, 17, 15, 18, 17, 15, 18, 17, 15, 18, 17, 15, 18, 17, 15, 18).

Gm7

C9

Fourth system of guitar solo notation. Treble clef, key of Bb. Chords Gm7 and C9 are indicated. The staff shows a melodic line with various ornaments and slurs. The bass staff shows fingerings: T (15, 15, 15, 18, 15, 17, 17, 15, 17, 15, 17, 15, 15, 17, (17), 15, 17, 17, 15, 17, 17, 15, 17, 5).



Cm9 D7

TAB

15 15 17 15 15 17 15 15 17 15 15 17 15 15 17 15 15 17

17 17 17

[illegible][illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G minor, 4/4 time. It features a piano introduction with a melody on a treble clef staff and a bass line on a guitar TAB staff. The melody is marked with chords Gm7, C9, and Cm9. The bass line includes fingerings (1, 10, 13) and a triplet of 13s. The score is for a guitar solo.

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D7

Gm7

8va

TAB

13 10 13 10 13 13 11 12 20 18 20 18 20 20 18 20 20 18 20 20 18 20

[illegible]

Gm7 C7 Cm9 D7sus  
 Elec. Gtr. 1  
 w/bar  
 TAB  
 10  
 11  
 12  
 12

Elec. Piano

dim. hold throughout

T 1 3 3 2 3 1 3 1 0 5 5

A 3 3 3 2 2 3 3 2 1 3 3 1 0 0 7 5 5

B 3

w//Rhy. Fig. 1 (Elec. Gtr. 2) simile

Gm7 C7 Cm7 D7type2 D.S. al Coda

La tie -

TAB

10 10 8 7 10

*Outro:*

w/Rhy. Fig. 2 (Elec. Piano) 11 times, simile

w/Lead Fig. 2 (Elec. Gtr. 2) 11 times, simile

Gm7

C9

Coda D7

rra

TAB 15 15 15 15 18 17 15 15 15 15 15 18 (18) 15 15

Cm9 D7 Gm7

TAB 15 17 17 15 17 15 15 17 18 17 15 15 15 0 0 17

C9 Cm9 8va

TAB 15 23 23 20 23 20 23 20 23 23 (23) 20 23 20 22 20 17

w/Vocal ad lib.

D7

(8va)

Gm7

C9

A.H.

TAB 15 15 18 15 17 15 17 15 15 15 15 15 15 17 15 18 (18) 15

Cm9 (8va)----- D7 Gm7

T  
A  
B

C9 (8va)----- Cm9 D7

T  
A  
B

Gm7 (8va)----- C9

T  
A  
B

Cm9 (8va)-----

T  
A  
B

D7 (8va) Gm7 C9

TAB: 15 15 15 17 15 15 17 15 18 15 18 15 18 15 18 18 15 18 15 17 18 17 15 15 17 17

Cm9 D7 Gm7

TAB: 17 15 14 17 15 16 15 13 13 15 17 13 15 7 0 14 15 14 12 15 13 15 13

C9 Cm9 D7 8va

TAB: (13) 3 17 18 17 15 20 (20) 20 (20) 20 (20) 20

Gm7 (8va) C9 Cm9 D7

TAB: 20 20 20 20 20 18 20 20 20 18 15 15 15 15 15 15 17 18 17 15

Gm7 (8va) C9 Cm9

TAB

D7 Gm7

TAB

C9 Cm9

TAB

D7 Gm7 (8va)

trem. pick -----

TAB

C9 (8va) Cm9 D7

trem. pick -----

Fade

TAB







w/Rhy. Fig. 2 (Acous. Gtr. 1) 3 times, simile

Fmaj7

E

E7

Am

C

end Rhy. Fig. 2

put your lights on. Hey now, all you lov - ers, \_\_\_

T  
A  
B

12 12 14 12 15 12 14 14 12 14 12 12 13 12

G

Fmaj7

E

E7

Am

put your lights on. put your lights on. Hey now, \_\_\_

T  
A  
B

12 14 12 14 14 12 12 10 14 12 10 12 10 12 10 10 6 12 10 12 12

C

G

Fmaj7

E

E7

all you kill-ers, put your lights on. put your lights on. \_\_\_

T  
A  
B

12 15 14 15 12 14 12 14 12 5 5 7 5 7 4 5 7 5 7 7

Am C G

Hey now, all you chil - dren, leave your lights on,

*mp* *mf*

5 14 12 14 12 12 13 12 14 14 12 14 12 12 12 14

Verse 1:

Fmaj7 E E7 Am Asus2 Am

Acous. Gtr.

Rhy. Fig. 3

bet-ter leave your lights\_ on. 'Cause there's a mon - ster liv - ing

TAB

E  
 end Rhy. Fig. 3  
 w/Rhy. Fig. 3 (Acous. Gtr. 1) 3 times, simile  
 Am Asus2 Am E  
 un-der my bed, whis-per-ing in my ear. There's an  
 TAB  
 5 0 5 7 7 5 7 5 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 7

Am Asus2 Am E

an - gel with a hand on my head.

3

5 8 7 7 5 7 7 (7) 5 7 5

Am Asus2 Am E

She say I got noth-ing to fear. — There's a

3 3 1/4

5 5 7 5 7 5 7 9 7 9 7 5 7 7 5 7

**Verse 2:**

w/Rhy. Fig. 3 (Acous. Gtr. 1) 4 times, simile

Am Asus2 Am E

dark - ness liv-ing deep in my soul, —

3

7 5 7 5 7 12 12 13 14 14 14 12 14 7 7 7 7 7

Am Asus2 Am E

I still got a pur-pose to serve. So let your

3 3 1/2

T 7 7 7 (7) 7 5

A 5 7 5 7 7 5 7 5 7

B 5 7 5 7 7 7 5 7 5 7

Am Asus2 Am E

light shine deep in - to my hole.

3

15 15 15 15 13 15 12 13 14

T 7

A 7

B 7

Am Asus2 Am E

God, don't let me lose my nerve, don't let me lose my nerve.

10 10 10 10 12 12 12 12 15 15

T (14) 12 14 13 13 13 13 13 15 15 15 15

A 14

B 14

## Guitar Solo:

C5 C#5 G5 F5 E5

TAB

Elec. Gtr. 2 (w/dist.)

Rhy. Fig. 4

end Rhy. Fig. 4

TAB

w/Rhy. Fig. 4 (Elec. Gtr. 2) 3 times, simile

C5 C#5 G5 F5 E5

w/wah

TAB

C5 C#5 G5 F5 E5

TAB

F5 E5

w/trem. bar 3

TAB

0 15 12 15 12 12 13 15 13 12 15 (15) (15) (15) (15) (15) (15) (15) (15) (15)

Elec. Gtr. 2

2 3 3 3 3 2 2 2 2 3 3 3 3

w//Rhy. Fig. 1 (Acous. Gtr.) 2 times, simile

Am C G Fmaj7 E E7

Hey now, \_ \*(hey now, -) hey now, \_ (hey now, -)

T  
A  
B

8 6 5 6 7 7 7 7 7 5

\*Echo repeats in parenthesis.

Am C G

Whoa, oh, \_ hey now, \_ Hey now, \_

**TAB**

|       |       |    |       |       |    |       |       |          |          |
|-------|-------|----|-------|-------|----|-------|-------|----------|----------|
| 12 14 | 14 12 | 14 | 12 12 | 13 12 | 12 | 13 12 | 13 12 | 12 12 14 | 14 12 10 |
|-------|-------|----|-------|-------|----|-------|-------|----------|----------|

## Chorus:

w/Rhy. Fig. 2 (Acous. Gtr.) 2 times, simile

Fmaj7 E E7 Am C

— (hey now, \_) hey now, \_ (hey now, \_) Hey now, all you sin-ners,

*hold* -----

**TAB**

|          |    |    |    |             |        |       |        |   |         |
|----------|----|----|----|-------------|--------|-------|--------|---|---------|
| 12 12 14 | 12 | 14 | 12 | 14 12 10 12 | (12) 7 | 5 0 5 | 0 10 8 | 0 | 7 9 7 5 |
|----------|----|----|----|-------------|--------|-------|--------|---|---------|

G Fmaj7 E E7 Am

put your lights\_on, put your lights\_on. Hey now,

**TAB**

|           |     |     |     |       |         |     |      |
|-----------|-----|-----|-----|-------|---------|-----|------|
| 7 0 7 5 7 | 5 0 | 5 7 | 5 7 | 7 5 7 | 5 7 5 7 | 5 7 | 8 10 |
|-----------|-----|-----|-----|-------|---------|-----|------|

C G

all you chil - dren leave your lights on, \_\_\_\_\_

3

T 12-13 13 13 13 12 12 14 12 14

A

B

Verse 3:  
w/Rhy. Fig. 3 (Acous. Gtr.) 4 times, simile

Fmaj7 E E7 Am Asus2 Am

you bet-ter leave your lights on. 'Cause there's a mon - ster liv - ing

12-14 12-14 12-14 12-14 12-15 12 12 12 12 12 12

15 15 15 15 15 15

E Am Asus2 Am

un - der my bed whis-per-ing in my ear...

3

12 15 15 12 15 12 13 14 15 14 11 12 14 12 14 12



E Am Asus2 Am

And there's an an - gel with a

1/4 1/4 1

TAB 15 12 15 12 15 12 15 12 15 15 15 12 15 12 15 (15) (15) 12

E Am Asus2 Am

hand on my head. She say I got noth-ing to fear.

3

TAB 12 12 15 13 12 13 12 13 14 12 14

Outro:  
w/Rhy. Fig. 1 (Acous. Gtr.) 2 times, simile

E Am C

She'd say, "La, ill a - ha, ill al - la."

3

1/2

TAB 12 14 12 12 12 12 14 14 12 14 12 10 12 10 12 7 9 7 9 8 8

G Fmaj7 E E7 Am

We all shine like stars.\_\_\_\_ La,\_\_\_\_ ill a -

1/4 1/4

TAB 7 9 7 5 7 9 7 5 7 9 5 7 5 7 9 0 0 9 0 10 10 12 15

C G

ha,\_\_\_\_ ill al - la. We all shine like

3

TAB 12 15 15 12 15 (15) 15 12 15 17 15 15 12

Fmaj7 E E7 Am

stars\_\_\_\_ then you fade a-way.

w/trem. bar

TAB 12 13 14 13 15 12 12 15 15 15 15 17 17 17 17 12 12 12 12 14 14 14 14

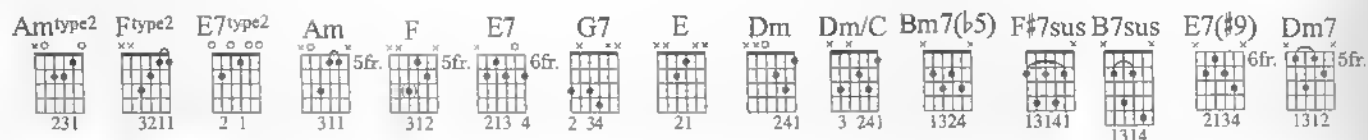
Acous. Gtr.

hold rit. poco a poco

TAB 1 0 2 3 1 0 1 0 2 2 0 0 1

# SMOOTH

Music and Lyrics by  
ITAAL SHUR and ROB THOMAS



Moderately ♩ = 114

Intro:

Drums



Am type2

F type2 E7 type2

Piano (arr. for gtr.)



Elec. Gtr. 1 (w/dist.)

*mf*

TAB

|       |    |    |    |    |    |       |      |    |
|-------|----|----|----|----|----|-------|------|----|
| 12-14 | 12 | 12 | 14 | 13 | 14 | 12-12 | (12) | 12 |
|-------|----|----|----|----|----|-------|------|----|

Horns (arr. for gtr.)

TAB

|    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|
| 10 | 13 | 12 | 13 | 12 | 12 | 15 | 15 | 13 | 13 |
| 7  | 10 | 9  | 10 | 9  | 10 | 9  | 9  | 12 | 10 |

Am type2

F type2

E7 type2

Am type2

F type2

E7 type2

Cont. rhy. simile

TAB

|    |    |    |      |   |     |     |   |   |     |   |
|----|----|----|------|---|-----|-----|---|---|-----|---|
| 13 | 14 | 14 | (14) | 7 | (7) | (7) | 8 | 7 | (7) | 5 |
|----|----|----|------|---|-----|-----|---|---|-----|---|

TAB

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 10 | 13 | 12 | 13 | 12 | 13 | 12 | 10 | 16 | 17 | 17 | 12 | 13 | 12 | 13 | 12 |
| 7  | 10 | 9  | 10 | 9  | 10 | 9  | 13 | 19 | 17 | 17 | 9  | 10 | 9  | 10 | 9  |

Am<sup>type2</sup> F<sup>type2</sup> E7<sup>type2</sup>

Man, it's a

TAB: 7 5 4 7 6 7 7/9 7

TAB: 12 15 15 13 13 10 13 12 13 12 13 12 19 19 17 17 19 19 19 20 17 17 17 17 16 19

## Verse 1:

Am F E7 Am F E7

hot one, like sev - en inch - es from the mid - day sun.

## Piano

## Rhy. Fig. 1

TAB: 5 5 6 7 0 7 7 7 5 5 6 7 0 7 6 0 5 5 6 7 5 6 0 7 6 7 6 7 6 0 5 7 5 6

F type2                      G7                      E

Well, I hear your whis-per and the words melt ev - 'ry - one. But you stay so

TAB: 7 0 7 0 7 0 7 0 3 2 1 2 4 3 3 0 1 2 1 2

w/Rhy. Fig. 1 (Piano) simile

Am                      F                      E7                      Am                      F                      E7

*doubled 8va*

cool. My Mu - ñe - qui - ta,

TAB: 5 7 5 7 7 9 7 10 8 7 10 9 7 8 6 10

end Rhy. Fig. 1

TAB: 7 5 5 6 5 7 6 7 0 7 0 7 0 7 0 7 6 7 6 7 6

Am



my Span - ish Har - lem Mo - na Lis - a.



E7

F

G7

E



You're my rea - son for \_\_\_\_ rea - son; \_\_\_\_ the \_\_\_\_ step in my\_



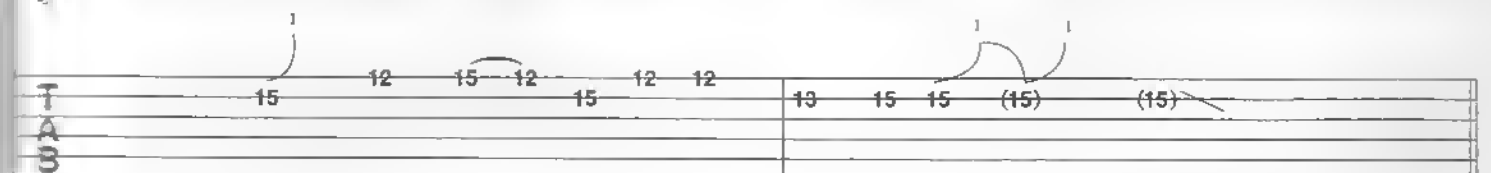
Am

F

E7



\_\_\_\_ groove \_\_\_\_ now \_\_\_\_ And if you said \_\_\_\_





F#7 sus      B7 sus      E7 (#9)      end Rhy. Fig. 3

smooth.      Oh, and it's

T 15 12 15 12 15 12 15 12 15 13 15 13 15 13 15 13

A

B

# Chorus:

w/Rhy. Fig. 2 (Piano) 3 times, simile

Am      F      E7

Am

F

E7

just like the o - cean      un - der the moon. —      It's the same as the e - mo - tion that I

T 14

A

B

Elec. Gtr. 1 (on D.S. & D.S.S.)

T 12 14 12 13 15

A 14

B



Am

F

E7

get from you. — You got the kind of lov - ing that can be so smooth, — yeah.

TAB

T 15 17 (17) 12 13 12 15 13 12 13 15 13 15 13 15 13 0

To Coda I ☺

To Coda II ☺

w//Rhy. Fig. 1 (Piano) 1st 4 bars, simile

Am

F

E7

Dm7

E7(#9)

Give me yor heart, — make it real — or else for - get a - bout it.

Elec. Gtr. 1 (dbld. by Piano)

Elec. Gtr. 1

Horns

TAB

T 6 6 6 10 13 12 13 12 13 12

A 5 5 5 7 9 9 10 9 10 9

B 5 5 5 7 7 7 10 7 10 7

Am F E7

Well, I'll tell you

12 3 1 grad. release

TAB 13 14 12 12 (12) 14 12 13 14 14 15 (15)

TAB 12 15 15 13 12 10 13 12 13 12 13 16 17 17 9 12 12 10 9 7 10 9 10 9 10 9 13 18 10 10 17 17

Verse 2:  
w/Rhy. Fig. 1 (Piano) 2 times, simile

Am F E7 Am F E7

one thing if you would leave it be a cry - ing shame.

mp

TAB 15(15) 13 14 12/14 12

F G7 E

In ev - 'ry breath and ev - 'ry word I hear your name call - ing me

3

TAB

Am F E7

out, yeah. Well, out from the

**TAB**

12 14 12 14 12 14 12 13 12 15 13 12 14 12 14 13 13 14 13 14

**Horns**

**TAB**

15 13 12 14 13 14  
12 10 9 14 12 13  
14 12 13 14 13 14

Am F E7 Am F E7

ba - rrio you hear my rhy - thm on your ra - di - o

**TAB**

(14)

**TAB**

(14)  
(13)  
(14)  
(14)

F G7 E

You feel the turn - ing of the world so soft and slow turn - ing you

**TAB**

3 3

Am F E7 *D.S. al Coda I*

'round and 'round. And if you said

TAB

15 12 15 12 15 12 15 13 15 15 (15) (15)

*Coda I N.C.* *Guitar Solo: w/Rhy. Fig. 2 (Piano) 8 times, simile* *Horns tacet*

Am F E7 Am F E7

Elec. Gtr. 1

Partial A.H.

TAB

12 14 13 13 12 (12) 14 12 14

Horns

TAB

12 13 14 15 16 17 12 13 14 15 16 17

Am F E7

TAB

13 14 13 12 13 12 14 12 13 12 13 12 12 13 12

Am F E7 Am F E7

TAB

14 14 12 14 12 14 12 14 15 15 15 (15) 12 15

Am F E7 8va -----

12 12 19 (19) 17 17 0 17 19 17 19 17 19 (19) 17 17 19 20 19

Am (8va) F E7

20 19 20 19 20 19 20 19 20 19 20 19 20 20 (20) 17 20 17 17 22 17

w/Rhy. Fig. 3 (Piano) simile  
Dm Dm/C Bm7(b5) G7

17 17 17 17 17 17 17 17 17 17 18 17 19 17 19 17 20 17 19 (19) 17 17 19 0 0 0 12 9 0

F#7 sus B7 sus E7 (#9) D.S.S. %% al Coda II

And it's

12 13 14 15 15 16 17 19 20 17 9 10 11 12 12 13 14 16 17 14



## Coda II

w/Rhy. Fig. 2 (Piano) 8 times, simile

Am F E7

Am

F

E7

Or else for - get a - bout it. Or

Elec. Gtr. 1

12 14 13 14 12 12 (12) 14 13 14 14 15

Am

F

E7

— else for - get a - bout it. Or — else or for - get a - bout it.

12 14 13 14 12 12 (12) 14 12

Am

F

E7

2nd vcl.:

Give me your heart, — make it real. —

Or — else or for - get a - bout it.

13 12 13 12 13 12 14 12 14 14 14 14 14 14 14

Am F E7 Am F E7

Or\_\_\_\_ else or for - get a - bout it. Or\_\_\_\_

TAB

12 12 12 12 12 12 12 12 13 13 13 13 13 13 12 13 12 12 12 12 12 12 12 12

Am F E7

— else or for - get a - bout it. Or\_\_\_\_

TAB

12 12 15 17 12 15 12 15 12 15 12 15 (15)

Am F E7

— else or for - get a - bout it. Or\_\_\_\_

TAB

15 15 17 17 15 17 17 15 17 17 17 17 17 17 17 17 17 17

*Outro:*  
wRhy. Fig. 2 (Piano) 8 times, simile  
Am

— else or for - get a - bout it.

8va

3 1/2 3 3 3

TAB 19 19 19 19 19 19 19 19 (19) 17 17 20 17 17 20 17 17 20 17 17 17 17 17 17 17

(8va)-----,

Am F E7

T  
A  
B

19 17 19 17 19 17 19

0 5 5 5 5 5 7 5 5 7 7 6 7 10 7

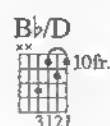
Am F E7 Am F E7





## WISHING IT WAS

Words and Music by  
EAGLE-EYE CHERRY, MICHAEL SIMPSON,  
JON KING and MARK NISHITA



**Slowly** ♩ = 84

*Intro:*

Gm7

C9

**Acous. Gtr. 1** (*nylon string*)

### Rhy. Fig. 1

end Rhy. Fig. 1

Rhy. Fig. 1

*mf fingerstyle*

T  
A  
B

Gm7

C9

**Elec. Gtr. 1 (w/dist.)**

musical score for guitar, featuring a treble clef staff and a six-line staff labeled "TAB". The treble staff contains a single note on the first line (F4) with a dynamic marking of *mf*. The TAB staff is empty.

**Acous. Gtr. 1**

[illegible]

w//Rhy. Fig. 1 (Acous. Gtr. 1) 2 times, simile

Gm7

C9

[illegible]



Gm7 C9

seems that I thrive in the dark side of things. I al-ways feel a-live\_ when the death bell rings.

Elec. Gtr. 2  
Lead Fig. 1

Elec. Gtr. 1

divisi

Elec. Gtr. 2

end Lead Fig. 1

T 6 7 8 9 5 5 3 5

A 7 8 9 5 5 3 5

B 8 5 6 7

Elec. Gtr. 1 (Verse 2 only)

1/4

1/4

T 3 5 5 3

A 3 5 5 3

B

Gm7 C9

Now you come\_ and you bring out the tears in me. Bkgd. Vcl: Di - di - di - di.

Elec. Gtr. 2

Elec. Gtr. 1

divisi

Elec. Gtr. 2

T 10 7 8 9 5 7 8 6 8

A 7 8 9 5 7 8 7 8

B 8 5 6 7

6 6 6 6 3 3 3 3

T 6 6 6 6 3 3 3 3

A 5 (5) 3 5 3 3

B

**Chorus:**

w/Rhy. Fig. 1 (Acous. Gtr. 1) 4 times, simile

w/Lead Fig. 2 (Elec. Gtr. 2) 4 times, simile on repeat

Vcl. dbld. 8va

Bkgd. Vcl. cont. simile

Gm7

C9

Pain nev - er makes me cry. but hap - pi - ness does. It's so

**Elec. Gtr. 2**

*mp* *mf* <sup>1/2</sup>

**TAB**

5 5 (5) 3 5/7 6 7

**TAB**

5

Gm7 C9

strange to watch your life walk by and wish-ing it was. Wish-ing it

*mp* *mf* <sup>1/2</sup>

**TAB**

5 5 (5) 3 3 5 5 3 5 3 5 6 3 5 3

Gm7 C9

was more like a fan - ta - sy where ev - 'ry day sur - pris - es me, yeah.

**Lead Fig. 2** **end Lead Fig. 2**

*mp* *mf* <sup>1/2</sup>

**TAB**

5 5 (5) 3

Gm7

To Coda ♪ C9

Wish-ing it was.---

*mp* *mf*

5 5 (5) 3

TAB

Elec. Gtr. 1 (2nd time only)

grad. bend ----- 1

8/10 13 8/10 13 10 13 13 10 13 13 13 13 13

TAB

Acous. Gtr. 1 tacet

\*Gm7

C9

Bkgd. Vcl. Fig. 1

end Bkgd. Vcl. Fig. 1

Wish-ing it was.---

Bkgd. Vcl.: Whoa,--- whoa,--- whoa.---

3 3 3 3 3 3 5

TAB

13 13 (13) 13 (13) 10 10 10 13 11 13 10 13 12 12 12 11 15 17 (17) 15

1/2

TAB

\*Harmony outlined by Bass/Keybd.

[illegible]

*Interlude:*  
w/Lead Fig. 1 (Elec. Gtr. 2) 4 times, simile  
w/Vocal ad lib.

Gm7 C9

**Keybd.** ◇

*Cont. rhy. simile*

[illegible]

[illegible]

Guitar Solo:  
Gm7

TAB 11 12 12 12 12 10 12 12 10 10 13 10 5 (5) 3 5 5 3

C9  
 8va  
 Gm7  
 C9  
 3  
 1  
 1  
 1/2  
 1/2  
 1  
 TAB  
 18 (18) 18 (10) 15 15 15 18 15 17 17 (17) 17 15 15 17 (17) 15 17 15 17

[illegible]



Gm7 (8va) C9

10 18 10 18 10 18 10 (18) 15 18 15 10 15 17 15 17 15 15 15 15 17 15 15 15 15

w/Lead Fig. 1 (Elec. Gtr. 2) 2 times, simile

[illegible]

Gm7 (8va) C9

3 grad. release

20 20 20 20 20 20 20 20 (20) 18 20 22 18 20 15 17 17 15 18 17 15 14 15 17

*Verse 3:*

w/Rhy. Fig. 1 (Acous. Gtr. 1) 2 times, simile

Gm7 C9

Give this some thought, I'm sure you will know this is the way it must be.

TAB (17)

Gm7

C9

D.S. % at Coda

mo-tions will rise, e - mo - tions will flow. You bring out the tears in me. —

snap —————

6 5 3 3 6 3 8

T  
A  
B

## Chorus:

w/Rhy. Fig. 1 (Acous. Gtr. 1) 8 times, simile

w/Bkgd. Vcl. Fig. 1 (8 times) simile

Coda C9

Gm7  
Bkgd. Vcl. Fig. 2

C9

end Bkgd. Vcl. Fig. 2

Oh, oh, — wish-ing it — was. — Yes, I'm wish - ing it was.

Bkgd. Vcl.: Wish-ing it was. —

grad. release

1 13 (13) 13 13 13 13 11 13 10 11 13

T  
A  
B

w/Bkgd. Vcl. Fig. 2 (5 times) simile

Gm7

C9

Oh, I'm wish - ing it — was.

6 6 6 3 6 3 3 5 3 5 3 5

T  
A  
B

\* ▢ = right hand down-stroke.

V = up-stroke.

Gm7

C9

Yes, I'm wish-ing it

TAB

3 5 3 5/7 5 3 5 12 10 12 15 10/12 12/15 13/15 15

Gm7

C9

was... Yes, I'm wish-ing it was...

8va

TAB

10 15 18 18 18 15 18 10 15 17 17 17 15 15 10 15 10 15 10 15 10 18 18 (10)

Gm7

C9

Oh, I'm wish-ing it was... Oh, I'm wish-ing it was...

(8va)

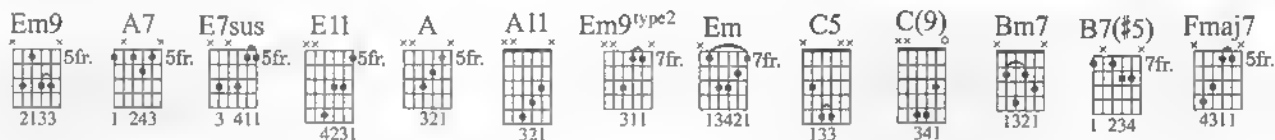
TAB

15 18 15 15 18 15 18 15 18 15 18 15 17 15 17 (17) 15 17 17 17 15 17 18 13 (13) 11



# (DA LE) YALEO

Words and Music by  
S. MUTELA, H. BASTIEN,  
CARLOS SANTANA and C. POLLONI



Moderately ♩ = 130

Intro:

Drums

Elec. Gtr. 1 (*dist.*)

Em9 \*(A7) E7sus

Keybd. (*arr. for gtr.*)

TAB

8 10 10 12 10 10

7 7 5 7

\*Implied harmony.

(A7) E11 A(E bass) A11 - A

TAB

10 12 10 10 12 10 12 10 12

Piano (*arr. for gtr.*)  
Rhy. Fig. 1

TAB

5 5 5 5 5 5 5 3 3 3 3 3 5 5  
7 7 7 7 7 7 7 4 4 4 4 4 6 6  
9 9 9 9 9 9 9 5 5 5 5 5 7 7

E11 A A11 A w/Rhy. Fig. 1 (Piano) simile  
E11 A

Gtr. 1 tacet

Piano

De ja ya mi - go

end Rhy. Fig. 1

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 3 | 3 | 3 | 3 | 3 | 5 | 5 |
| 7 | 7 | 7 | 7 | 7 | 6 | 6 | 4 | 4 | 4 | 4 | 4 | 6 | 6 |
| 9 | 9 | 9 | 9 | 9 | 7 | 7 | 5 | 5 | 5 | 5 | 5 | 7 | 7 |

A11 A E11 A A11 A

sin ell - a no\_\_\_ so-mo na. De ja ya mi - go sin ell - a no\_\_\_ so-mo na

Em9type2 A A11 A

Ti - ka n'gai wa\_\_\_ yo, sim-ba n'gai wa\_\_\_ yo ya ya.

Piano Rhy. Fig. 2

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 7 | 7 | 7 | 7 | 7 | 5 | 5 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 |
| 7 | 7 | 7 | 7 | 7 | 6 | 6 | 4 | 4 | 4 | 4 | 4 | 4 | 6 | 6 |
| 9 | 9 | 9 | 9 | 9 | 7 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 |

Em9type2 A A11 A

Ti - ka n'gai wa\_\_\_ yo, sim-ba n'gai wa\_\_\_ yo ya ya.

end Rhy. Fig. 2

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 7 | 7 | 7 | 7 | 7 | 5 | 5 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 |
| 7 | 7 | 7 | 7 | 7 | 6 | 6 | 4 | 4 | 4 | 4 | 4 | 4 | 6 | 6 |
| 9 | 9 | 9 | 9 | 9 | 7 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 |

## Verse 1:

Em

Yo la ví can-tan - do en Pa - ris. Ell-a qui - so es-tar jun-to de -

Elec. Gtr. 1

12 14 12 14

Piano  
Rhy. Fig. 3

7 8 9 9 7

3 3 2 4 2 0 0

4 4 2 5 2 0 0

2 2 5 2 2 2 2

C5

C(9)

— mi. Yo me sor - pren - dí cuan - do di - jo Ya - le -

14 14 12 11 12/14

hold

3 3 2 0 0 5 5 3 0

4 4 2 0 0 5 5 3 0

2 2 2 2 2 5 5 3 0

Verse 2:  
w/Rhy. Fig. 3 (Piano) simile

Bm7

B7(#5)

Em

- o. \_\_\_\_\_ Va-mos ca - mi - nan - do el - y -

3 3 3

TAB 12 10 12 14 12 14 12 14 12 14

end Rhy. Fig. 3

TAB 2 2 3 8 8 2 8 8 4 7 7 5 2 2 7 7

- sèe To-man - do vi - no y par-tien - do pan. E - lla di - jo

10/12 14 12 14 14 (14) 12 11/12 14 10/12 10/12 12

TAB 12/14 x 14



C5 C(9) Bm7

da - me, da - me, ya, Ya - le o, —

tr

TAB

|    |          |         |                    |
|----|----------|---------|--------------------|
| 14 | 10/12 15 | 12 (15) | 12 (15) 12 (15) 12 |
|    | 14       |         |                    |
|    |          |         |                    |

Chorus:  
w/Rhy. Fig. 2 (Piano) 4 times, simile

B7(#5) Em9 type2 A A11 A

Ya - le - o. Ya - le - o, — Ya -

w/wah

TAB

|    |           |              |    |    |    |       |       |
|----|-----------|--------------|----|----|----|-------|-------|
| 12 | x x x x x | 12 12 12 x x | 12 | 14 | 12 | 14 12 | 12    |
| 12 | x x x x x | 12 12 12 x x | 12 | 14 | 12 | 14 12 | 12    |
| 12 | x x x x x | 12 12 12 x x | 14 | 14 | 12 | 14 12 | 14 12 |

Em9 type2 A A11 A

le o, — Ya -

TAB

|    |    |    |    |    |    |    |    |    |    |      |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|------|----|----|----|----|
| 12 | 12 | 12 | 12 | 12 | 15 | 15 | 15 | 12 | 14 | (14) | 12 | 14 | 12 | 12 |
| 12 | 12 | 12 | 12 | 12 | 15 | 15 | 15 | 12 | 14 | (14) | 12 | 14 | 12 | 12 |
|    |    |    | 14 | 14 | 12 | 12 |    |    |    |      |    | 14 |    |    |

Em9 type2                      A                      A11                      A

le - o, \_\_\_\_\_ Ya -

T 12 12 12 15 (15) 12 12 12 12 12 15 12

A 12 12 12 12

B 14 14 12 14 12

Em9 type2                      A                      A11                      A

le - o. \_\_\_\_\_

T 12 12 12 12 12 14 12 12 12 12 12 12 12 15 12

A 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

B 14 14 12 14 12 14 12 14 12 14 12 14 12 14 12

Em9 type2                      A                      A11                      A

Ti - ka n'gai wa\_\_ yo, sim-ba n'gai wa\_\_ yo ya ya.

T 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

A 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

B 14 14 12 14 12 14 12 14 12 14 12 14 12 14 12

Em9<sup>type2</sup> A A11 A

Ti - ka n'gai wa\_\_ yo, sim-ba n'gai wa\_\_ yo ya ya.

TAB

Em9<sup>type2</sup> A A11 A

Ti - ka n'gai wa\_\_ yo, sim-ba n'gai wa\_\_ yo ya ya.

TAB

To Coda ⊕

Em9<sup>type2</sup> A A11 A

Ti - ka n'gai wa\_\_ yo, sim-ba n'gai wa\_\_ yo ya ya.

TAB

Verse 3:  
w/Rhy. Fig. 3 (Piano) simile  
Em

Em 9 type2

Si tu pu-die-ras, de-cir-me a mi,

*slight A.H.* *mp* *tr*

**TAB**

0 5/7 5 7 5 7/9 7 (9)

**Keybd.**

*hold*

**TAB**

0 14 17 19 16 17 19

yo no lo cre-o lo que pa-sa a-qui. E-lla es mí-a y me dá su a-mor.

C5

Es-toy com-ple-to y soy fe-líz. A-ho-ra ten-go ni-ños que di-

C(9)

Bm7

B7(#5)

D.S.  $\frac{\infty}{\infty}$  al Coda

- cen Ya - le - o, Ya - le - o. Ya -

Gtr. 1

**TAB**

10

*Piano Solo:*

Em Fmaj7 Em Fmaj7 *Play 4 times*

Coda

A.H.

TAB

12

*Guitar Solo:*

Em Fmaj7 Em

Gtr. 1

*pp*  $\leftarrow$  *mf*  
quick vol. swell

3 3

TAB

12 12 12-14 12 15 14 15 12 15 12 13 12 12 14

Fmaj7 Em Fmaj7

3

TAB

12 14 12 13 12 12 14 12 14 15 12 14 12

Em Fmaj7 Em

3 3

trem. pick-----4

3 trem. pick 3

TAB

12 13 13 13 15 15 15 12 15 15 15 15 15 15 14 12 15 15 15 14 12

Fmaj7

Em

musical notation for guitar, featuring tremolo picking (trem. pick) and w/wah (wah pedal) effects. The fretboard diagram shows positions 15, 14, 12, 15, 14, 12, 15, 12, 0, 0, 2, 2, 2, 2, 2, 2, 2, 2.

Fmaj7

Em

Fmaj7

musical notation for guitar, featuring grad. release (gradual release) and 8va (octave) effects. The fretboard diagram shows positions 1/2, 1, 0, 1 1/2, 1 1/2, 19, 19, 19, 19, 19, 19, 19, 19, 19, 19.

Em

Fmaj7

Em

musical notation for guitar, featuring (8va) (octave) effects. The fretboard diagram shows positions 19, 19, 19, 19, 19, 19, 19, 19, 19, 0, 22, 22, 22, 22, 22, 22, 22.

Horns (arr. for gtr.)

musical notation for guitar, featuring Horns (arr. for gtr.) effects. The fretboard diagram shows positions 12, 12, 12, 12, 9, 9, 9, 9.

**Fmaj7**  
(8va)

**Em**

**Fmaj7**

**TAB**

12 12 12 12

9 9 9 9

**Em**  
(8va)

**Fmaj7**

**Em**

**TAB**

trem. pick

1 1/2

24 24

12 12 12 12

9 9 9 9

Fmaj7  
(8va)-----

Em

24 24 15 12 12 (12) 0 0 0 12

14 16 17 14 16 17 15 16 15 (15)

**Percussion Solo:**

Elec. Gtr. 1 (dbld. by Horns)

Em

0 7 7 7 7 0 7 7 7 0 7 7 7

7 7 7 0 7 7 7 5 5 (5) (5) (5) 12 0 7 7

7 7 7 0 7 7 7 12 12 12



**Chorus:****w/Rhy. Fig. 2 (Piano) 7 1/2 times, simile**Em9<sup>type2</sup> A A11 A Em9<sup>type2</sup> A A11 A

le - o, \_\_\_\_\_ Ya - le o, \_\_\_\_\_ Ya -

**Horns**  
**Rhy. Fig. 2A** **end Rhy. Fig. 2A**

**TAB**

|    |    |   |   |   |   |   |   |    |   |   |
|----|----|---|---|---|---|---|---|----|---|---|
| 12 | 10 | 9 | 7 | 7 | 7 | 7 | 7 | 10 | 9 | 7 |
| 9  | 8  | 7 | 5 | 4 | 4 | 4 | 4 | 4  | 7 | 6 |

**w/Rhy. Fig. 2A (Horns) 6 1/2 times, simile**Em9<sup>type2</sup> A A11 A Em9<sup>type2</sup> A A11 A

le - o, \_\_\_\_\_ Ya - le o, \_\_\_\_\_ Ya -

**Elec. Gtr. 1**

*mf* P.M.-----

**TAB**

|    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|
| 15 | 12 | 15 | 12 | 14 | 14 | 12 | 14 | 14 | 14 | 14 |
|----|----|----|----|----|----|----|----|----|----|----|

Em9<sup>type2</sup>

A

A11

A

**Vocal Fig. 1**

le - o, \_\_\_\_\_

**2nd vocal:** Ti - ka n'gai wa\_\_ yo, sim - ba n'gai wa\_\_ yo ya ya,

**TAB**

|    |    |   |    |    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|---|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 14 | 14 | x | 12 | 14 | 14 | 14 | 12 | 12 | 12 | 15 | 12 | 14 | 12 | 14 | 14 |
|----|----|---|----|----|----|----|----|----|----|----|----|----|----|----|----|

*w/wah*

Em9<sup>type2</sup> A A11 A end Vocal Fig. 1

ti - ka n'gai wa\_\_ yo, sim - ba n'gai wa\_\_ yo Ya - ya ya,

TAB: 12 12 12 14 16 14 | 12 12 12 14 16 14

Em9<sup>type2</sup> A A11 A

le - o, ti - ka n'gai wa\_\_ yo, sim - ba n'gai wa\_\_ yo ya ya,

TAB: 17 17 17 15 | 15 12 14 (14) 12 14 14 12 14 14 14 14 14

Em9<sup>type2</sup> A A11 A

ti - ka n'gai wa\_\_ yo, sim - ba n'gai wa\_\_ yo Ya ya ya.

TAB: 12 12 12 14 | 12 15 12 15 12 15 12 14 12 14 12 14 14 14

Em9 type2                      A                      A11 *8va*                      A

The first system of musical notation for 'The Sound of Silence' features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. It begins with a triplet of eighth notes (D4, E4, F#4), followed by another triplet (G4, A4, B4), then a quarter note (C5) and a quarter rest. This is followed by a triplet of eighth notes (D5, E5, F#5), then a quarter note (G5) and a quarter rest. The system concludes with a half note (A5) and a half rest. Above the staff, the chords Em9 type2, A, A11 8va, and A are indicated. The 8va notation is positioned above a dashed line. The TAB line below the staff shows the fret numbers: 12 12 12 12, 14 14 14 14 14, 15 15, 17 17 17 17 17 17, 17/19, 22 19, 22 19, 22 19, 22.

3                      3                      3

TAB

12 12 12 12    14 14 14 14 14    15 15    17 17 17 17 17 17    17/19    22 19    22 19    22 19    22

14 14 14 14 14 14

Em9 type2      A      A11      A

(8va)

1w/wah

TAB

### Outro:

w/Rhy. Figs. 2 (Piano) & 2A (Horns) 4 1/4 times, simile

Em9 type2      A      A11      A

1/2

TAB

Em9 type2      A      A11      A      Em9 type2      A

TAB

A11      A      Em9 type2      A

6      6      3

w/wah

TAB

A11      A      Em9 type2      A

trem. pick

1/4

3      3

TAB

12 14 14 12 12 14 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12

12 14 14 12 12 14 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

A11      A      Em9 type2      A

Start slow fade

8va

trem. pick

trem. pick

TAB

12 14 15 17 19 17 19 22 19 22 19 22 19 22 19 22 19 19

9 11 12 14 16

A11      A      Em9 type2      A      A11      A

(8va)

TAB

19 20 20 15 0 15 12 15 12 15 12 14 12 12 14 12 12 14

19 19 14 14

Em9 type2      A      A11      A      Em9 type2      A      Fade

grad. release

1/2      1 1/2      harm.

TAB

14 14

12 12 14 14 12